

KDVIATIONS

FALL 2011

FREE
TAKE ONE



KDVS

loves free live music



Analog Recording
Core Staff Mugshots

Art INSIDE THIS ISSUE
Poetry
Interviews!

DAM Haus Obituary
Hijacking the Tea Party



CONTENTS

General Manager Statement.....	3
New Volunteer Info.....	3
Building an Analog Studio.....	4
KDUS Core Staff.....	9
KDUS Recordings Update.....	10
Hey Boris.....	11
Schedule Grid.....	12
Detailed Schedule.....	14
KDUS Core Staff Continued.....	16
Useful Idiots.....	18
Devil Dog.....	20
Poetry & Artwork by David D. Young.....	22
DAM Haus Obituary.....	23
Red Shirt Junior.....	26
Upcoming Events.....	30
Top 90.3 Albums.....	31

KDUS Staff

KDWhations Editors: Alex Surber, Nick Nordlinger
 Graphics/Art: Paul Webb & Michelle Haas
 Staff: Other helpers: Maxwell Sowell

Headmaster	Neil Ruud
Sports Dude	Steven Vote
Publicity Committee	Nicholas Nordlinger, Alex Surber
Music Band	Hatem Gallouzi, Tal Link & Jessica Abell
News Guru	Catherine Hawe
Public Affairer	Michael Mastrangelo
Business Friends	Jared Law, Ben Castle & Bernard Benson
Studio Whizz	Fenris Wulf
Asst. Studio Whizz	Anthony Leedom
Events Person	Shiva Shahmir
Record Labelers	Nix Glass & Roy Werner
Office Max	Renner Burkle
Live in Studio A	Karen Carchidi
Programmers	Kayla Castanon, Arnold Ordanza
Underwriter	Zack Barnes
Productioneer	Maxwell Sowell
Chief Engineer	Rich Luscher

gm@kdus.org
 kdusports@kdus.org
 kduspublicity@gmail.com
 musicdept@kdus.org
 kdusnews@gmail.com
 publicaffairs@kdus.org
 business@kdus.org
 engineering@kdus.org
 engineering@kdus.org
 events@kdus.org
 recordings@kdus.org
 kdusoffice@kdus.org
 kcarchidi@hotmail.com
 programming@gmail.com
 underwriting@kdus.org
 psa@kdus.org
 engineering@kdus.org

KDUS' normal business hours
 are Monday thru Friday
 9am to 5pm. We welcome
 everyone down into our
 underground haven, with
 open arms. For station tours
 or record donations please
 call ahead: (530) 752-0728.

**KDUS | 14 Lower
 Freeborn Hall
 University of
 California, Davis
 Davis, CA 95616**

Lobby: 752-0725
 Requests: 752-2777
 Engineering: 752-9904
 Business: 752-2775
 GM: 752-9902
 Publicity: 752-4948
 News/Sports: 752-2776
 Music Desk: 752-9903



SUNDAY MONDAY TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY

12-2a M. Riots Punk Rage
"Neonate (Fighting for a Future)"

2-4a DS Laser Lotus DS Nick
"Llama Radio"

4-6a DS Professorwork
"Jet Set Radio"

6-8a Bobby H. Dr. Kwame
"Songs of Praise Gospel Program"

8-10a Bernard Berton
"In Focus / Perspective"

10a - 1p Gary B. Goode Mindy
"The Island Radio Cafe" "Cross-Cultural Currents"

1-3p Papa Wheelie
"Radio Wadada"

3-6p Justin Desmangles
"New Day Jazz"

6-8p DS Don Squitum
"Hammer Down Sub Atomic Pound"

8-10p BJ, Mario, JD
"Front Porch Blues Show"

10p Tim Matrangola
"Kicksville 2a B.C."

12-2a Drenematched
"Cassettes and Income"

2-4a Mikhail J. Halite
"All Wrongs Reversed"

4-6a Salokin Reyni/dron
"Experiments in Juxtaposition"

6-8a DS Marz
"Galactic Planet"

8-10a DS Vitamin
"Candy for Vegetables"

1-230p Reil Mud
"Man. Dude, man!"

230 Captain Mandrake
"The Amateur Hour"

430-5p Free Speech

5-6p Dani Neda Ama
"Local Dirt"

6-7p Hello, Space Cadet
"Aural Fixations"

730-8p Evening Shabazz
"Maggie Cat Michael Leahy"

8-10p "One-on-One"

10p-12a DS Rick
"Art For Spastics"

12-2a Malefactor
"Unspeakable Cults"

2-4a Ophelia Naro
"The Suicide Watch"

4-6a Baby B
"The Clinic"

6-8a Crimewave
"Technicolor Glass"

8-10a "This Week in Science"

10a Zack Accident
"SNAFU"

1-230p Lady Kay
"The Triphonic Sound"

230 Chris Killmanjaro
"Electronic Mail"

430-5p Free Speech

5-6p George
"Sounds of Africa"

6-7p Steven Vole
"Aggie Talk"

7-8p KQVS Radio Theater
"KQVS Radio Theater"

8-9p "Exoticism and the Occult..."

9-11p Mr. Mich. Whore
"The Chicken Years"

11p-12a "The Rebel Kind"

12-2a DS Pitt-Ruff
"Pangea Airline Systems"

2-4a DS Kriebz
"The DS Begat Shermanigans"

4-6a Rob. Tucker
"The Rob & Tucker Show"

6-8a Cecil Tea
"The Easy Speak"

8-10a "Psychnation"

10a The Color Techni
"Souls for Sale"

1-230p Dr. Kelp
"mahou chaise"

230 Flower Vato
"Tripping with the Flower Vato"

430-5p Radio News

5-6p Douglas Everett
"Radio Parallax"

6-7p Auxiliary
"Trancecontinenta"

7-8p Hawaii
"Mystery Surprise"

8-10p DS Nick M. EIFboi
"Right Meaw!"

10-11p Fuzzbox
"Loves + Disloves"

11p-12a Major K
"ATF Radio"

12-2a Theo Quill
"Creaking Hinge"

2-4a Chan
"Everlasting"

4-6a Espontaneous
"Indigenous Beats"

6-8a DS Champ
"A Face For Radio"

8-10a "An American - Theist"

10a "Dawnlight Savings"

11a-12p Gwendolyn
"Gwendolyn's Hour of Fear"

1-230p DS Renner
"No Regrets!"

230 The Found New Hardware Wizard
"The Ansible"

430-5p Radio News

5-6p "Speaking in Tongues"

6-8p Sean
"It's All One Song"

8-10p Dillon Rogers
"Champagne Problems"

10-11p The Punter
"Blasphemer"

11p-12a Ferris
"Live in Studio A"

12-2a Robin Redbrown
"He Hates Music, He..."

2-4a Cafecito
"Junk Food"

4-6a Loren
"Sounds Like Work"

6-8a Jaguar Shark
"Shark Hour"

8-10a "Trailer Talk"

10a "Friendly Fire"

11a-12p Mr. Gless
"Good Good"

1-230p DS Markins
"The D. Elkon"

230 "The Prog Rock Palace"

430-5p Radio News

5-6p "Speaking in Tongues"

6-8p Sean
"It's All One Song"

8-10p Dillon Rogers
"Champagne Problems"

10-11p The Punter
"Blasphemer"

11p-12a Ferris
"Live in Studio A"

12-2a Blasphemer
"Raise the Dead"

2-4a Kay Vee
"The Living Dead at Davis"

4-6a Chadate Roma
"Transatlantique"

6-9a Big Dave
"Buried Alive in the Blues"

9a Robyne Fauxx
"Bill Wagonman"

12-2p "Saturday Morning Folk Show"

12-2p DS Markins
"The D. Elkon"

230 "The Prog Rock Palace"

430-5p Radio News

5-6p "Speaking in Tongues"

6-8p Sean
"It's All One Song"

8-10p Dillon Rogers
"Champagne Problems"

10-11p The Punter
"Blasphemer"

11p-12a Ferris
"Live in Studio A"



FOR INNER KALT WIE STAHL ORANGE SECTOR

RUN RUN RUN

Fall has come again to the station and with it the start of the Academic year. This is my favorite part of the year at KDUS. Fall offers a welcome reprieve to a Summer that is always saturated in goodbyes. With fall comes the largest influx of new volunteers we see in a quarter. With new faces come new ideas, new energy, and even greater diversity-- the driving force behind KDUS. KDUS's innovative and exciting programming stems from our constantly changing staff and vast community input.

Whether you're picking this up this KDUSiation for the first or 903rd time, we'd like to see you come out to one of our new volunteer meetings in Wellman 106 at 7pm on October 4th or 5th. At these meetings you'll find out how to get involved in your favorite department at KDUS. Whether you're a writer, photographer, designer, DJ, listener, musician, engineer, or business professional we can use your help. There is so much to do down at the station day to day: we design flyers, solicit underwriting, and program the shows that go out over the air. We want you to be a part of KDUS because you have something unique to offer.

If you can't make it to one of the new volunteer meetings, feel free to email me at gm@kdus.org or our Office Coordinator, Renner Burkle at office@kdus.org. We'd love to have you down and give you a tour even if you don't know if you'd like to get involved, yet. There are no requirements for becoming a part of the KDUS family, our staff ranges from high school students to retired professionals. Some of the best lessons I've learned have come from talking to and working with our diverse volunteer staff, something even the best schools cannot give you. It was three years ago this fall when I first stepped into KDUS, and I couldn't be happier I did. KDUS is now as much a part of my life now as eating, breathing, and sleeping. I can't imagine what life will be like after my term as General Manager expires this coming June. KDUS has been a part of every breath I've taken since I've been in Davis. It's exciting to know that some of the people taking their first steps around our massive library this fall will be running the station in just a few short months. Until then, I look forward to working as General Manager with you for one last year keeping KDUS awesome.

Freeform for life,
Neil Ruud
General Manager
gm@kdus.org



NEIL RUUD
GENERAL
MANAGER
"KDUS ©®™
WANTS YOU!"

want to host your own radio show?

come to a
new volunteer meeting
to find out how!

FALL:
tuesday october 4th
and
wednesday october 5th
at 7:00pm
in wellman 106

WINTER:
tuesday january 17th
and
wednesday january 18th
at 6:00pm
in wellman 106

Building an Analog Recording Studio

by Ferris Wall,
KDVS Studio Tech

Making a living as an audio engineer is difficult, unless you're very skilled or very lucky. The vast majority of "recording school" graduates will never find a job in the music industry. (Making a living as a musician is even harder.)

In the old days, an audio engineer was actually an *engineer*. He had a degree in electrical engineering and was expected to design and build the studio's equipment from scratch. An engineer will always be in demand; if not in music, then in some other field. A person who only knows how to use the equipment is a consumer, not an engineer.

There is already an oversupply of digital studios and DAW jockeys, and few of them make any money. Record sales are at an all-time low, and DAW technology is partly to blame. Over-processed, over-compressed, quantized, auto-tuned records are not enjoyable to listen to.

If you're going to build a recording studio, build it around analog equipment. Instead of disposable computer equipment, you'll have equipment that was designed to last for decades. If you choose it carefully, it will be more reliable and trouble-free than any computer system.

I used various DAW's for ten years. When I moved to analog recording, I discovered that I could work about three times as fast. Every function has its own fader, knob, button, or meter. I can easily and quickly get sounds that are impossible to get with plug-ins. I can monitor off tape during recording and build the mix while I track. Our tape machine punches in better than a DAW and locates nearly as fast (it doesn't have to pre-load audio files or calculate delay compensation). I've re-used reels of tape dozens of times and never had a single drop-out. Most of the purported advantages of DAW's turned out to be illusory. (I only use a DAW for the occasional band that simply can't play their instruments or sing in tune without computer editing.)

An analog studio doesn't provide unlimited tracks or micro-editing. You have to use fewer mics, simplify arrangements, make decisions in tracking, and get focused performances out of the musicians. This is a *good* thing. The faster you work, the better the end result will be. KDVS hosts week-

ly live-in-the-studio performances, with minimal setup time, mixed live to stereo, and the result is often better than the band's album (especially if it was recorded at a typical DAW-based studio).

Analog tape machines and analog consoles are severely undervalued on the used market. Thanks to Internet forums, you can find detailed information about specific models, how to maintain them, and what problems to expect. Older audio engineers are very generous about sharing their knowledge. The most common repairs involve cleaning switches and pots and replacing electrolytic capacitors, which you can do yourself. A number of companies specialize in refurbishing old tape machines and consoles.

CIRCUIT DESIGN

When selecting equipment, you have to know something about circuit design, how various designs perform in real-world use, and how all the equipment works together as a system. "Using your ears" isn't enough, if you don't understand what you're hearing.

One sign of bad-sounding equipment is suspiciously good specs. Phenomenally low noise and distortion can indicate misuse of negative feedback. Nearly all circuits use negative feedback to improve linearity and stability; but when it's used improperly, it causes phase shift, ringing, and hard clipping. All circuit designs are a trade-off between different parameters: optimizing one parameter at the expense of others leads to a bad sound.

Modern equipment uses IC's, or integrated circuits, which is an entire circuit on a microchip containing dozens of tiny transistors. IC's allow complex circuits that would be impractical otherwise, but they dissipate less heat and have less headroom as a result. Some equipment uses surface-mount technology (ultra-miniaturized components that are heat-welded to the circuit board), which also dissipates less heat and is difficult to repair or modify.

Vintage equipment is *discrete*. Instead of microchips, it uses individual capacitors, inductors, resistors, and tubes or transistors. It uses simple circuits with a smaller number of components. It

uses either point-to-point wiring, or roomy circuit boards with large traces. It's easy to repair or modify. It uses little or no negative feedback. Instead of being electronically balanced with IC's, it uses high-quality transformers, which have superior headroom and hum rejection (but are more sensitive to loading).

IC-based equipment *can* sound good, if it's well designed and runs on a higher DC voltage. A good IC design tends to be clean and clinical, while a good discrete design tends to be euphonic and flattering. Some equipment uses a mixture of IC's and discrete components. (Some cheap equipment adds a tube or transformer for "color," but runs the tube at a low voltage and uses low-quality components. It doesn't sound "vintage," it just sounds fuzzy.)

TAPE MACHINES

Analog tape gradually saturates as you turn up the recording level. This creates soft compression, peak limiting, low-order harmonic distortion, and attenuation of high frequencies. It acts like a very complex frequency-dependent compressor with instantaneous attack and release. It smoothes out the midrange bumps and exaggerated transients that result from modern close-micing techniques. Some of the peak limiting is inaudible by itself, but affects the behavior of downstream compressors and EQ's. It requires less processing in the mix and makes it *much* easier to get a good sound. Tape is especially useful for recording drums; the level and tone become more consistent and you don't have to spend hours triggering drum samples.

The "sound" of tape is related to tape formulation, tape speed, and recording level. By controlling these factors, you can go from a very saturated sound to a very clean sound. You can record everything from punk rock to classical music. (Digital has only *one* sound, and studios resort to buying multiple "flavors" of mic preamps to compensate for it.)

A good tape machine can do "clean" better than digital. It's more present without being harsh. Low-level details are more audible and the sound has more depth, contrary to the claim that digital has "superior ambience retrieval."

There is no substitute for a good multi-track tape machine. You won't get the same benefits by mixing to tape or by processing individual tracks from a DAW. Tubes and transformers don't saturate in the same way, and "tape simulator" plugins don't even come close.

Tape machines haven't been made in over 20 years, so you'll have to buy a used one. The seller

should provide a head report from a JRF Magnetics; make sure the head life is 70% or higher, because replacement heads cost more than the machine itself. You'll have to learn how to calibrate the tape machine using an MRL tape, and how to get the desired amount of tape compression without clipping the electronics. (You *don't* do it by overdriving the input and pegging the meters.)

The output level of different tape formulations is specified in nanowebers per meter, or as a certain number of decibels over 185 nWb/m. Higher numbers indicate more headroom and less compression.

If you want audible compression, choose a lower-output tape. Calibrate the machine normally, then turn up the record level pot a few dB and turn down the reproduce level pot by the same amount. Use a sine wave generator to determine how much level your machine can handle without clipping. When you record, remember that -3 or -6 on the meters is actually 0.

Studer machines have the best transport, but Ampex, 3M, and Scully have the best sound. MCI is generally the easiest to repair and find parts for, but some older models have problems with bad chip sockets or bad solder joints. Otari has mediocre sound, and Tascam isn't worth the trouble.

Older machines might have problems with incomplete erasure or tape wear when used with high-output tape formulations, but can be modified to fix these problems. Old AC-motor transports have more wow and flutter and rougher tape handling than modern DC-motor transports.

A wide-trackwidth machine (1" 8-track or 2" 16-track) has better low end and less hiss than a machine with narrower tracks. (Avoid noise reduction; it degrades the sound and doesn't allow tape compression.) Modern tape machines (circa 1980 or later) have gapless punch-in circuitry, which makes it easy to fix mistakes; but vintage tape machines have discrete transformer-coupled electronics and better sound. A few machines have both, but they're hard to find.

(For the amateur recordist, a 4-track cassette recorder with varispeed provides endless possibilities for sound manipulation, and a 1/4" 8-track can be surprisingly hi-fi, if you don't mind a little crosstalk between tracks. These formats require noise reduction, which is usually built-in. They use a single head for play and record, and are pre-calibrated for one kind of tape.)

You can do almost anything on tape if you know how. Analog engineers used to trigger drum samples by flipping the tape over and duplicating

the source tracks “early,” playing the tape normally and dialing in the right amount of delay to eliminate flammings, recording the samples to an open track, and punching in to fix mis-triggers. This method is actually faster than a DAW.

There are a number of options for tape. ATR makes excellent tape, but it’s a high-output formulation that doesn’t compress very much. RMG offers two formulations, but some users have reported quality control problems. Quantegy is no longer in production, but a few varieties are still available for purchase.

You can buy used tape (it doesn’t wear out quickly unless it’s been abused), but you have to know what formulations and what years to avoid. Some tapes from the ‘70’s and ‘80’s have “sticky shed syndrome,” in which the binder absorbs water from the air and becomes sticky and unplayable. About one-third of the used tape being sold on Ebay has this problem.

If you have to play back an old tape with “sticky shed,” you can bake it in a low-temperature convection oven and it will be playable for a few weeks. Baking has no effect on the sound. Analog tape is still the *only* reliable long-term archival format. Many old digital tapes (DASH, DAT and ADAT) can no longer be played, because they use metal tapes that oxidize over time, and the slightest deterioration can overwhelm the machine’s error correction. Optical discs (CD-R, DVD-R, and Blu-Ray) are also prone to oxidation, and hard drives can develop data corruption or mechanical failures. Data recovery services are incredibly expensive and don’t always work. The only long-term solution is to back up your files on multiple formats and make new copies every few years.

CONSOLES

There is nothing like a large-format analog console with high-quality electronics and motorized fader automation. You can work incredibly fast and do things that are impossible on a lesser system. But the cost of electricity alone makes these consoles impractical, unless your studio is *very* busy. A medium-sized console with 24 or 32 channels is sufficient for

smaller studios.

Some used consoles are a bargain, but they might need extensive repair. You should look at recording consoles, live sound consoles, and broadcast consoles, and find one that can be adapted to your studio’s requirements. Transformers on the microphone inputs are a big plus. Good-sounding preamps and EQ’s will save you a lot of money on outboard gear. Multi-pin connectors instead of XLR’s will save time and money when you wire up your patchbay.

Professional consoles are modular: individual channels can be pulled out of the frame for servicing, and you can buy spares for every part of the console including the power supply. Semi-professional consoles are built on a single circuit board, use lesser-quality components, and have a lot of design compromises; they should be avoided unless your budget is less than \$1000.



OUTBOARD GEAR

Analog compressors and EQ’s remain popular, because even the digital mavens realize they offer something that plug-ins don’t.

There are many companies making analog outboard gear, ranging from all-tube and all-discrete to IC-based designs. Some of it is very good. But you have to do extensive research to separate the good equipment from the junk. You have to talk to “old guys” who have been around long enough to know the difference. Don’t believe *anything* you read in a

magazine review or celebrity endorsement.

Vintage outboard gear has more maintenance issues and is often overpriced. Even the most obscure models have been “discovered” by Internet forums and driven up in price. The best modern designs are equal or better in sound quality.

Another option is to build it yourself. Several companies make pre-printed circuit boards for vintage-style compressors, EQ’s, and preamps, complete with schematics and a parts list. They can be assembled by anyone with basic electronics skills; although it is advisable to start with something easier like a stomp box. You can choose different components and build something unique. There is a large online DIY community to help you out.

Analog effects offer hands-on control and endless sonic possibilities, and they don’t have to be expensive. Echo can be created with a varispeed tape machine, a bucket-brigade delay, or an oilcan delay. Reverb can be created with a plate, a spring, or a chamber. Modulation effects can be created with a varispeed tape machine, a rotating speaker, a bucket-brigade chorus, a Hammond scanner vibrato, a Magnatone tube vibrato, or a Cooper Time Cube acoustic delay.

When it comes to digital effects (reverb, delay, chorus, or pitch shifting), vintage units with primitive converters and limited bandwidth are often better. They sound less like a clone of the source and take up less room in the mix.

PUTTING THE DAW IN ITS PLACE

If you *have* to do extensive editing, you can use a DAW in between the tape machine and the console. It should have at least 16 inputs and 16 outputs. Keep it as basic as possible, and you’ll have less computer problems. The cheapest software running on a 5-year-old computer can do most editing tasks, unless you *really* need the latest quantizing and pitch-correction tools so you can spend all your time fixing bad performances.

Digital converter technology has not fundamentally advanced in the past 10 years. (Some would say 30 years; some of the early digital converters used high-quality transformer-coupled circuitry and sounded better than the average modern converter.) Don’t spend all your money on audiophile converters, just to obtain a marginal improvement in sound for mediocre bands.

At higher sample rates, the anti-aliasing filter is less steep and filter artifacts are shifted above the audible range. But higher sample rates are inherently less accurate (more quantization noise and jitter). A sample rate of 96 kHz is the best compromise.

There’s a lot of debate over the audibility of ultrasonic frequencies. Pure tones above 20 kHz are *not* audible by themselves; but in combination with other tones, they produce intermodulation distortion in analog equipment (and in the human ear canal) below 20 kHz, which contributes to the perceived brightness of the sound. This is a good reason to use a 96 kHz sample rate.

DSD is advertised as having frequency response to 100 kHz. This is misleading. DSD is a very “dirty” method of conversion that uses noise shaping to shift all the noise into the ultrasonic range. This causes serious problems in downstream analog circuitry. Filtering the noise limits the frequency response to around 25 kHz. DSD has no advantage over PCM.

Always record to analog tape first. By reducing dynamic range, transient peaks, and extreme high and low frequencies, it reduces the audibility of quantization noise, ringing, and aliasing in the digital converter. If you run out of tracks, you can record overdubs *through* the tape machine into the DAW, using the DAW’s “record latency” setting to compensate for the delay between the record head and the play head. (One company sells a special \$7000 interface/controller that integrates any DAW with a tape machine, but I regard it as a colossal waste of money.) If your clients can’t afford the cost of tape, you can use the DAW for archiving and re-use the tape several times.

The DAW can take care of mutes, pre-compressor gain riding, and other automation tasks. You can simplify mix recalls by using the “stem” method. Use the console groups to create submixes for vocals, drums, and instruments, and record the submixes alongside the main mix into the DAW. Add the submix into the main mix to make something louder; reverse the polarity to make it softer. Or you can do full mix recalls by documenting all the console and outboard settings with a digital camera.

Using a DAW is always a compromise. Mixing directly from analog tape onto a good 1/2” 2-track machine still sounds better, and some engineers edit the tape with a razor blade and splicing block.

To enjoy the benefits of analog technology, you need commitment and determination. You’ll be using equipment and methods that most of the industry abandoned decades ago. There are no off-the-shelf or turnkey solutions. You’ll spend hundreds of hours researching, refurbishing, and wiring up your equipment. Analog isn’t for sissies!

VIGOR!

Everyone wants to feel vigorous, but some of us need some help, particularly in the bedroom.



Doctor's Clinic for Men in Sacramento offers safe and effective remedies for Premature Ejaculation and Erectile Dysfunction. The highly-regarded and experienced medical staff includes the host of KDVS's Radio Parallax.

If you want to improve your sex life, please contact us—
You have nothing to lose except your frustration.

DOCTOR'S CLINIC FOR MEN

www.DoctorsClinicForMen.com
Blog - SacramentoMensHealth.com
Twitter - [DougDeSallesMD](#)
Facebook - [SacramentoMensHealth](#)

916.551.1595
2825 J Street, Suite 245
Sacramento, CA 95816

\$50 off
when you
bring in this ad



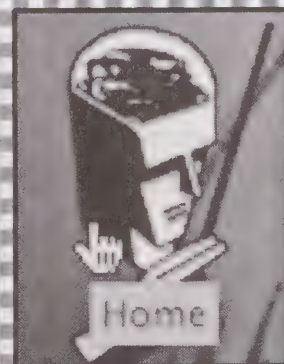
ALEX
SURBER
PUBLICITY



NICK
NORDLINGER
PUBLICITY



ARNOLD
ORDANZA
KING OF
PROGRAMMING



LIEN
DO
VIDEOGRAPHER
EXTRAORDINAIRE

INTRODUCING KDUS 2011-12 KORE STAFF CONTINUED ON 16



KAYLA
CASTANON
QUEEN OF
PROGRAMMING

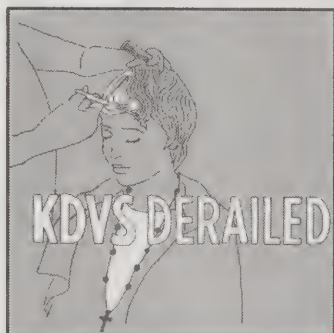


Hey Dude,

'Big stuff' happening w/ KDVS's own personal record label in upcoming months.

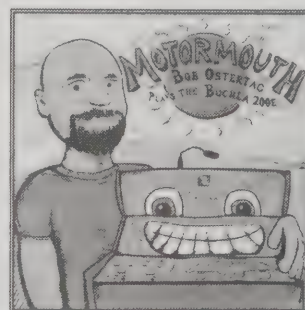
First of our 'magnum opus'; so to speak; KDVS-Recordings **CassetteOfTheMonth** Subscription Club. A subscription includes 10 tapes, arriving via mail once every month, starting in October 2011 and ending in July 2012. The project is about making a connection between what is going on in music microcosmically within our immediate (davis/sacramento) music scene and what is going on with other artists outside direct contact but in similar musical realms/with similar musical ideas. Each cassette is going to be a split between a 'local' artist and an 'out-of-town' artist w/ themed/conceptual cover art etc. A 'tying-together' of modern experimental/ 'weird' music including-but-not-limited-to A White Hunter, Luis Gutee, Mucky the Ducky, Lucky Dragons, Pistol Pete, Moon Pearl, Mondo Lava, Sharmi Basu, Rubber0Cement, Megazord, etc.

****CassetteOfTheMonth Club
ISSUE#1** (A White Hunter/
Luis Gutee)**



We also have two compilation cds in-the-works [KDVS Derailed & KDVS Underground], one featuring local indie artists and one other featuring local hip-hop artists. Both 'quintessential' views into their respective local musical realms and both including many artists recently nominated for the upcoming SN&R 'SAMMIES' [not to mention our most recently released artist, ALAK, w/ two nominations herself]. Release dates TBD but likely in the next couple of months [updates via websites soon!]

Lastly, we are releasing a new cd of Buchla synthesizer music from prolific avant-garde artist/UCDavis professor Bob Ostertag. 'Motormouth' is a return to Ostertag's modular synth 'axe' that he performed on in the 70's-80's/ is a complete honor to release. A totally incredible album from a totally incredible musician.



For more information/orders/etc. check out out [frequently updated] website: recordings.kdvs.org or email us at kdvsrecordings@gmail.com

thanks/seeya
roy&nix

10 Fall2011

KDUiation\$

Hey Boris!

Boris, why is communism the answer?

-concerned Patriot

Boris: Because the Capitalist Pigs will shut down your dance party after 10pm.

What's so great about Italo Disco?

-concerned 'Bro-stepper'

Boris: It's made for the snow, but not the kind in Russia. If you know what I mean. Plus I love the sexy disco ladies.

Do you ever miss Russia, or do you like it here in Davis?

-local potato farmer

Boris: It is much too hot for anything, never mind dancing. Every morning I crawl naked into icebath to alleviate heat pressures and homesickness. So no, I do not like here.

Where did Big Sister go?

-Natasha

Boris: There are rumors that Big Brother whisked her off her strong legs. Big Brother, indeed.

How is your record collection coming along?

-Yanis

Boris: Very good. However it is hard to make collection with state rationed records. My inside KGB sources say that a new capitalist phenomenon called "CD" will soon make my musics obsolete. I am very worried.

\$noitaiUDK

Are you ever afraid that your Italo Disco records are so hot they will melt during the heat of battle?

-DJ Don Sequitur

Boris: Yes. But that is why Russia is surrounded by snow. To put out all the melting Italo Disco records from dance battles.

motherland who would love to slip me a dirty roll.

How many dates has the innovative communist dating vebiste gotten you?

-concerned Lady Friends

Boris: Four. Four too many smelly



the DJs formally known as Radio Sputnik

Are you worried that the KGB might find you?

-Armando

American Women Capitalists, or as you call them I hear, "prostitutes"

Boris: No I'm not worrie-

I'm so sorry Boris, I forgot to dance. What should I do?

-fat, lazy American

What are your favorite dance songs?

-sneaky new KDVS DJ

Boris: Dance Yourself Clean

Boris: Pineapples: *Come On Closer*, Mauro Micheloni: *Looking For Love*, and Cleo: *Eyes*

Have you run out of Sputnik? I cannot hear you anymores

-Olaf

You're a secret raver, aren't you?

-Hello, Space Cadet

Boris: Since the Wall fell, plutonium has become very hard to find.

Boris: No, I cannot trust people getting too close to me with mouth candles. I have many death threats from the

by Boris

11021laF 11

SUNDAY

MONDAY

TUESDAY

KDUS
92.3 FM

Stream
Live or
Archived
Shows at
KDUS.org!

**FREEFORM
MUSIC**

**PUBLIC
AFFAIRS**

Punk Roge & M. Riots "Neonate (Fighting for a Future)"		Dreamcatch "Cassettes & Incense"	Lady Phat & DJ Odd Job "The Phat Kidz!"	Malefactor "Unspeakable Cults"	
DJ Laser Lotus and DJ Nick "Llama Radio"		Nikhil J and Halite "All Wrongs Reversed"		Ophelia Necro "The Suicide Watch"	
DJ Professor K "Jet Set Radio"		Salokin Regnildron "Experiments in Juxtaposition"		DJ Meesh "Plan B"	
Bobby H. and Dr. Kwame "Songs of Praise Gospel Program"		DJ Marz "Galactic Planet"		Crimewave "Technicolor Glass"	
Bernard Benson "In Focus/ Perspective"		Al Jazeera English News Lech "Intercourse on Intercourse"		Al Jazeera English News Justin Jackson & Kirstin Sanford "This Week in Science"	
		DJ Vitamin "Candy for Vegetables"		SNAFU Zack "Zack Accident"	
Gary B. Goode "The Island Radio Cafe"	Mindy "Cross- Cultural Currents"	Democracy Now!		Democracy Now!	
Papa Wheelie "Radio Wadada"		Reil Nuud "Man, Dude, Man!"		Lady Kay "The Triplofonic Sounds of the Hacienda Sunrise"	
		Captain Mandrake "The Amateur Hour"		Chris Killimanjaro "Electronic mail"	Todd "Hometown Atrocities"
Justin Desmangles "New Day Jazz"		Free Speech Radio News "Local Dirt"		Free Speech Radio News George "Sounds of Africa"	
		Hello, Space Cadet & Tatari "Rural Fixations"		Mick Pin "KDUS Radio Theater"	
DJ Don Sequitur "Hammer Down Sub- Atomic Pound"		Evening Shadows"		Steven Vote "Aggie Talk"	
BJ "The Front Porch Blues Show"		Maggie Cat & Michael Leahy "One on One"		Simi "Esotericism and the Occult in the Western World"	
		Tim Matranga "Kicksville 29 B.C."		Mr. Mick Mucus "The Chicken Years"	
		DJ Rick "Art for Spastics"		Scott Soriano "The Rebel Kind"	

12 Fall 2011

SUNDAY

MONDAY

TUESDAY

WEDNESDAY		THURSDAY		FRIDAY		SATURDAY	
DJ Riffraff "Pangea Airline Systems"		Theo & Quill "The Creaking Hinge"		Robin Redbreast "He hates music, he likes noise"	Goatman "Now it's dark"	Blasphemer "Raise The Dead"	
DJ Bogart and DJ Kriebs "The Shenanigans"		Chon "Everlasting"		Cafecito "Junk Food"		KayDee & A. Shock "The Living Dead At Davis"	
Rob & Tucker "The Rob & Tucker Show"		Espontaneo "Indigenous Beats"		Loren "Sounds Like Work"		Chocolate Puma "Transatlantique"	
Cecil Tea "The Easy Speak"		DJ Champ & DJ Nance "A Face for Radio"		Jaguar Shark "Shark Hour"		Big Dave "Buried Alive in the Blues"	
Al Jazeera English News Phillip Wister MFT & Dr. Art Magana "Psychnation"		Al Jazeera English News Chris Thielan "An American Atheist"		Al Jazeera English News Sabrina "Trailer Talk"			
The Color Technic "Souls for Sale"		Dirty Girl Scout "Node"		Mr. Glass "Good Good"		Robyne Fawx & Bill Wagman "Saturday Morning Folk Show"	
		Gwendolyn "Gwendolyn's Hour of Fun"					
"Democracy Now"		"Democracy Now"		"Democracy Now"		DJ Markuss & The D. Elkan "The Prog Rock Palace"	
Dr. Kelp "Mahou Shoujo"		DJ Renner & DJ Rebecca "No Regrets"		H.G. "Can't Hardly Skate"	Jess "Land of a Thousand Dances"		
Flower Vato "Tripping with the Flower Vato"		The Found New Hardware Wizard "The Ansible"		Miss Dot "The QWERTY Compound"		Rob "Liminal Space"	Ed "Cactus Corners"
"Free Speech Radio News" Dr. Andy "Dr. Andy's Poetry & Technology Hour"		"Free Speech Radio News" Douglas Everett "Radio Parallax"		"Free Speech Radio News" Richard Estey "Speaking in Tongues"		Gil Medovoy "Crossing Continents"	
DJ Tangosaurus Rex "Cool & Deadly"		Auxiliary "Trancecontinental"		Sean "It's All One Song"			
		Howard "Mystery Surprise"					
Reta G & Chloe "Early Gymnastics"	Mr. Frankly "Air Wave Pollution"	DJ True Dat & Elfobi "Right Meow!"		Dillon Rogers Champagne Problems		Jeffrey "Today's Aberration, Tomorrow's Fashion"	Anne Halo "Noise Loves Audio"
Myk Blauuw & Major K "ATF Radio"		Fuzzbox Flynn "Loves & Disloves"		The Pirate & Blasphemer "1000 Points of Fright"		David D. Young "Upper Realm Shrieks: Music & Words"	
		Fenris "Live in Studio A"					
						"Joe Frank"	
WEDNESDAY		THURSDAY		FRIDAY		SATURDAY	

Sunday

12:00 AM-2:00 AM

Neonate (Fighting for a Future)
M. Riots

Punk Rage

Chaotically good music mixed with political, social and local punk talk as well as show listings and events you don't want to miss.

punk, streetpunk, hardcore, international punk, not just

2:00 AM-4:00 AM

Llama Radio

DJ Laser Lotus

DJ Nick

Eclectic music and occasionally featuring UC Davis student performances, poetry readings, and expression.

Eclectic, Electronic, Rock n' Roll, Indie, Hip-Hop, Poetry

4:00 AM-6:00 AM

Jet Set Radio

DJ Professor K

Hip Hop and/or late night old stuff, soul, cool jazz, latin, blues, exotica
Reggae, Eclectic, Electronic, Jazz, Hip Hop, Latino/a, 420

6:00 AM-8:00 AM

Songs of Praise Gospel Program

Bobby H

Dr. Kwame

Traditional and Contemporary Praise and Worship Gospel Music

8:00 AM-10:00 AM

In Focus/Perspective
Religious

10:00 AM-1:00 PM

The Island Radio Cafe

Gary B. Goode

Mostly new releases in reggae, Latino/a, Hawaiian & Celtic

Reggae, Latino/a, Ska, Hawaiian

Alternates w/

Cross-Cultural Currents

Mindy

Reggae and African music.
International, Reggae

1:00 PM-3:00 PM

Radio Wadada

Papa Wheelie

A conscious reggae session featuring reggae (old and new) dub and dancehall.

Reggae

3:00 PM-6:00 PM

New Day Jazz

Justin Desmangles

Focus on classic jazz as well as contemporary avant garde, literary interviews focus on African American Literature.

Jazz

6:00 PM-8:00 PM

Hammer Down Sub-Atomic Pound

DJ Don Sequitur

Vinyl Records - 33's & 45's
Eclectic

8:00 PM-10:00 PM

Front Porch Blues Show

BJ, Mario, JD

Blues for the down home blues lover.

Jazz, Blues

10:00 PM-12:00 AM

Kicksville 29 B.C.

Tim Matranga

Garage, psychedelia, 50's, 60's, R+B, Soul, Funk, all the best, all the time
soul/psych/60's obscurities

Monday

12:00 AM-2:00 AM

Cassettes and Incense

Dreamcatch

Soundtrack to driving through the desert late at night.

International, eclectic, folk, indie, noise, experimental, celtic

Alternates w/

And in this corner... the

Phat Kidz!

DJ Odd Job

Lady Phat
"Party people, party people, get down get funky, yeaah!"

Eclectic, Hip-hop

2:00 AM-4:00 AM

All Wrongs Reversed

Nikhil J & Halite

120-160 BPM Vinyl Mix Show: Juke, House, Techno, Garage
Electronic, Experimental, Bass

4:00 AM-6:00 AM

Experiments in

Juxtaposition

Salokin Regnildron

A wide variety of audio experiences engineered to flow in sometimes smooth, sometimes stark

juxtaposition.

6:00 AM-8:00 AM

Galactic Planet

DJ Marz

"To Infinity and Beyond!"

Eclectic

8:00 AM-8:30 AM

Al Jazeera News Half-Hour

8:30 AM-9:30 AM

Intercourse on

Intercourse

Lech

In which we discuss all the ins and outs of sex and sexuality, from Sexually Transmitted Infections to all the ways one can be oriented.

9:30 AM-12:00 PM

Candy For Vegetables

DJ Vitamin

Connect the dots, hula the hoop, tell stories, fly the frisbee, jump the rope, and play sweet music for young ones. And Native American
Calling from 10:00am-11:00am.

Eclectic, Children's music

12:00 PM-1:00 PM

Democracy Now!

1:00 PM-2:30 PM

Man, Dude, Man!

Ren Nud

An eclectic mix of tunes.

Eclectic

2:30 PM-4:30 PM

The Amateur Hour

Captain Mandrake

So grab your surfboards bros, and come ride the chill-wave that is The Amateur Hour.

International, Reggae, Classical, Electronic, Jazz, Folk, Rock, Indie, Punk, Hip-hop, Experimental

4:30 PM-5:00 PM

Free Speech Radio News

5:00 PM-6:00 PM

Local Dirt

Dani Lee

Neda Yusefian

Anna Truth

Local news about sustainable agriculture, slow food, agricultural technology and environmentalism.

6:00 PM-7:30 PM

Aural Fixations

Hello, Space Cadet.

Tatari

Something for your ears to chew on
Eclectic

7:30 PM-8:00 PM

Evening Shadows

Nicholas Nordlinger

The sun cut by your presence at its setting, the black ghost that expands before you. KQUS presents original radio horror, fantasy, and science fiction stories to satisfy your dark side.

8:00 PM-10:00 PM

One-on-One

Maggie Cat

Michael Leahy

Cal's Meow and Cool as Folk bike riding at night on the streets of the tri-county area.

Folk, Rock, Indie

10:00 PM-12:00 AM

Art For Spastics

DJ Rick

An historical look at cities that have influenced glue-wave and weirdpunk: Columbus, Melbourne, Christchurch, Blackpool, Iligoma, Memphis, Perpignan, Vancouver, Portland, and Sacto.

Punk, Noise, DIY

Tuesday

12:00 AM-2:00 AM

Unspeakable Cults

Malefactor

An inebriated journey into the macabre, featuring death metal, black metal, traditional, progressive and more.

Metal, Hardcore, Folk, Experimental

2:00-4:00 AM

The Suicide Watch

Ophelia Necro

A creepy radio show with songs about the macabre, murder ballads and songs by suicidal artists also featuring an old time radio show that will give you nightmares.

late 70s early 80s post punk, rock and roll, stoner metal, punk rock, synthpunk

4:00 AM-6:00 AM

The Clinic

Baby B

Hella Rad Stuff

Eclectic

6:00 AM-8:00 AM

Technicolor Glass

Crimewave

Like the rainbow... only better!

Electronic, Folk, Indie, Noise, Experimental

8:00 AM-8:30 AM

Al Jazeera News Half-Hour

8:30 AM-9:30 AM

This Week In Science

Dr. Kirsten Sanford

Justin Jackson

Detailing and discussing major issues in the sciences. From solar systems to microcosms, hear both cutting edge and controversial topics brought to an accessible level.

9:30 AM-12:00 PM

SNAFU

Zack Accident

Whooops

Ballet, Cabaret, Gridgore and

Pow Wow

12:00 PM-1:00 PM

Democracy Now!

1:00 PM-2:30 PM

The Triplofonic Sounds of the Hacienda Sunrise

Lady Kay

Music for the band-aid in you!

Rock, pop, soul, catchy jingles

2:30 PM-4:30 PM

'electronic mail

Chris Killimanjaro

Playing lofi, pop, psych, synth, proto from a long line: Ben-Post-Chastity-Blues, Ben-Exodus, Ben-Shining-Mountain, eclectic experimental beans

Alternates with/

Hometown Atrocities

Todd

Show centering on rock of sorts:

Psych, Indie, Punk, Experimental Rock, Electro, Scenester, & outdated Pop culture.

Rock, Pop

4:30 PM-5:00 PM

Free Speech Radio News

5:00 PM-6:00 PM

Sounds of Africa

George

African current events brought to light and discussed.
African

6:00 PM-7:00 PM

Aggie Talk

Steven Voto

A weekly update on everything UC Davis Aggies. If something happens with UC Davis athletics, Aggie Talk is the place to hear about it.

sports

7:00 PM-8:00 PM

KQUS Radio Theater

Mick Pinn

Original locally produced and classic audio play.

Audio plays

8:00 PM-9:00 PM

Esotericism and the Occult in the Western World

Simi

The roots of New Age, echoes of the cosmos
Adult Contemporary

9:00 PM-11:00 PM

The Chicken Years

Mr. Mick Mucus

Fun with sound.

Eclectic, Punk

11:00 PM-12:00 AM

The Rebel Kind

Scott Soriano

Unknown, Forgotten, Obscure, & Familiar
Eclectic

Wednesday

12:00 AM-2:00 AM

Pangea Airline Systems

DJ rrrrrrr

Delivering underground beats from the past, present, future, far & near.

Eclectic, Electronic, Hip-hop

2:00 AM-4:00 AM

The Shenanigans

DJ Knebs

DJ Bogart

Dance the night away
International, Reggae, Classical, Electronic, Folk, Rock, Indie, Blues

4:00 AM-6:00 AM

The Rob & Tucker Show

Rob

Tucker

Entertainment Talk (all events)
Rock

6:00 AM-8:00 AM

The Easy Speak

Cecil Tea

Scattered notes searching for the melody.

Jazz

8:00 AM-8:30 AM

Al Jazeera News Half-Hour

8:30 AM-9:30 AM

Psychnation

Phillip Wister MFT

Dr. Art Magana

A public discussion of all things psychology. The latest research and therapies for mental health.
Psychology

9:30 AM-12:00 PM

Souls for Sale

Revolving around Soul, Jazz, Hip Hop, Blues and everything in between we mix the older generation with the new.

Soul, Jazz, Hip Hop, Funk, Blues, International

12:00 PM-1:00 PM
Democracy Now!

1:00 PM-2:30 PM
Mahou Shoujo

Dr. Kelp
A magical girl playing all sorts of cool Japanese tunes!
Eclectic, Fantastical, phantasmagorical

2:30 PM-4:30 PM
Tripping with the Flower Uato

Flower Uato
International, Eclectic

4:30 PM-5:00 PM
Free Speech Radio News

5:00 PM-6:00 PM
Dr. Andy's Poetry and Technology Hour

Dr. Andy
Talk about Poetry & Technology with frequent guests
Poetry, Jazz, Avant-Garde

6:00 PM-8:00 PM
Cool & Deadly

DJ Tangosaurus Rex
Keepin' the old-school vibes of Reggae alive. Rocksteady, Ska, Lover's Rock, Rocks, Dub, Dancehall, Rub-a-Dub, and Roots all around
Reggae

8:00 PM-10:00 PM
Air Wave Pollution

Mr. Frankly
Freeformness
Eclectic

Alternates with/
Early Gymnastics

Chloe
RetaG
Stretch, flex, flip, spin, jump, roll, leap, land!
Electronic, Folk, Experimental

10:00 PM-12:00 AM
ATF Radio

Major K
Myk Blauuw
Myk Blauuw and Major K are ATF Radio, representing what's fresh in Sacramento Hip-Hop and beyond.
Hiphop

Thursday

12:00 AM-2:00 AM
The Creaking Hinge

Theo
Quill
Don't wake mother
Eclectic

2:00 AM-4:00 AM
Everlasting

Chon
FUNI
Metal, International, Reggae, Classical, Eclectic, Electronic, Hardcore, Jazz, Folk, Rock, Indie, Hiphop, Latin

4:00 AM-6:00 AM

Indigenous Beats Espontaneo

A global music show dedicated to showing the cultural sounds of various regions around the world.
International, Eclectic, Folk

6:00 AM-8:00 AM
A Face for Radio

DJ Champ
International, rock n' roll, indie

8:00 AM-8:30 AM
Al Jazeera News Half-Hour

8:30 AM-9:30 AM
An American Atheist

Christopher Thielen
Panelists discuss news and topics relating to religion and critical thought

9:30 AM-11:00 AM
Daylight Savings

Dirty Girl Scout

11:00 AM-12:00 PM
Gwendolyn's Hour of Fun

Gwendolyn
Eclectic

12:00 PM-1:00 PM
Democracy Now!

1:00 PM-2:30 PM
No Regrets!

DJ Renner
DJ Rebecca
A sexy mix of music that will leave you saying "no regrets!"
Eclectic, Electronic, Indie, Hiphop, Experimental

2:30 PM-4:30 PM
The Bosible

The Found New Hardware Wizard
Robots: tunes to please your fancy human senses.
Electronic

4:30 PM-5:00 PM
Free Speech Radio News

5:00 PM-6:00 PM
Radio Parallax

Douglas Everett
Science, history, politics, current events, whatever we damn well please.

6:00 PM-7:00 PM
Trancecontinental

Auxiliary
Your only source of France & progress in the Greater Sacramento area.
Trance & progressive

7:00 PM-8:00 PM
Mystery Surprise

Howard
Weekly on-air essential crisis
fragile music

8:00 PM-10:00 PM
Right Meowl!

DJ Nik Nack
Elfboi
It's hip!
Eclectic

10:00 PM-11:00 PM
Loves + Disloves

Fuzzbox Flynn
Music for weird sorts
More information at::: Loves and Disloves blog
Contact DJ at:::
lovesanddisloves[at]gmail.com
Eclectic

11:00 PM-12:00 AM
Live In Studio A

Fenris
Live in studio performances
Eclectic

Friday

12:00 AM-2:00 AM
He hates music, he likes noise

Robin Redbreast
That's not music! That's just a bunch of noise! Bands these days are like "luruh luruh luruh luruh". In my day you had to sing! Kids these days...
rock n' roll, industrial, punk, noise, experimental, skunch

Alternates with/
Ice Station Cabra!

Goat-Man
Sonic shiftings in the music of the 2010s; echoes from decades past; *New Wave, Chillwave, Witch House, Electronic, eclectic*

2:00 AM-4:00 AM
Junk Food

Cafecito
Eclectic

4:00 AM-6:00 AM
Sounds Like Work

Loren
Out sounds & cerebral nonsense with rockin' pop moves
eclectic, psych, drone, pop, disco, techno

6:00 AM-8:00 AM
Shark Hour

Jaguar Shark
Stupid pop music
Electronic, Rock, Indie

8:00 AM-8:30 AM
Al Jazeera News Half-Hour

8:30 AM-9:00 AM
Trailer Talk

Sabrina Artel

9:00 AM-9:30 AM
Friendly Fire

Jeremy Henson
Brendan Crotty
Friendly Fire will take you further than your mother would think appropriate into the world of video games, internet, and technology.

9:30 AM-12:00 PM
Good Good

Mr. Glass
Post Adult Contemporary Core
International, reggae, electronic, jazz, hip-hop, soul

12:00 PM-1:00 PM
Democracy Now!

1:00 PM-2:30 PM
Can't Hardly Skate

H.G.
Metal, Eclectic, Hardcore, Rock, Punk, Noise
Alternates with/
Land of a Thousand Dances

Jess
Eclectic
2:30 PM-4:30 PM
The QUERTY Countdown
Miss Dot
All the Music Department's latest findings fresh off the beat with yours truly. And the hip.
Eclectic

4:30 PM-5:00 PM
Free Speech Radio News

5:00 PM-6:00 PM
"Speaking in Tongues"
Richard Estes
Social commentary and interviews with people directly involved in struggles related to anti-imperialism, civil rights, the environment and the workplace, with an emphasis upon anti-authoritarian practice.

6:00 PM-8:00 PM
It's All One Song

Sean
Eclectic, Folk, Indie, DIY

8:00 PM-10:00 PM
Champagne Problems

Dillon Rogers
Beats, Beats, Beats. Electronic, hiphop

10:00 PM-12:00 AM
1000 Points of Fright

The Pirate
Blasphemer
Metal, asbesitis, hardcore, thrash, tightly knitties, oldmen, metal, male pattern baldness, metal Metal, Hardcore, Punk

Saturday

12:00 AM-2:00 AM
Raise The Dead

Blasphemer
Black metal, death metal, grind-core, pagan, Viking, and ambient horror. Metal

2:00 AM-4:00 AM
The Living Dead At Darks

Kaybee
A. Shock
Leviathan's World of Tomorrow. Hardcore, Folk, Rock, Indie, Blues, Industrial, Punk, Noise, Experimental

4:00 AM-6:00 AM
Transatlantique

Chocolate Puma
In the mood for Africa, among other continents.
International, Eclectic, Electronic, Folk, Indie, Hip-Hop, West African

6:00 AM-9:00 AM
Buried Alive in the Blues

Big Dave
What better way to start your weekend? Listen to blues from everywhere - new and old, national and international.
Jazz, folk, rock n' roll, blues

9:00 AM-12:00 PM
Saturday Morning Folk Show

Robyne Fauxx
Bill Wagman
All Kinds of Folk/Traditional & Contemporary folk and acoustic music, including Celtic, Bluegrass & Americana
Folk

12:00 PM-2:00 PM
The Prog Rock Palace

DJ Markuss
The D. Elkan
Progressive rock and jazz from the 60s to the present, from all over the world.
progressive rock and jazz

2:00 PM-4:00 PM
Cactus Corners

Ed
Euphony and Cacophony: Contemporary Classical Music, Modern Composition, Opera.

Alternates with/
Liminal Space

Rob
A core focus on modern composition, also branching into related territory such as free jazz, international, experimental and classical/early music.
Classical, Experimental, Modern Comp

4:00 PM-7:00 PM
Crossing Continents

Gil Medovoy
World/International

7:00 PM-9:00 PM
Today's Aberration, Tomorrow's Fashion

Jeffrey
Widely surveying the latest new arrivals to the KQUS library with emphasis on rock, indie, electronic
Alternates with/
Noise Loves Audio
Anne Halo
Come go with me, down by the sea...
Rock n' roll, indie, punk, surf, shoe-gaze, dreampop, twee

9:00 PM-11:00 PM
Upper Realm Shrieks: Music & Words

David D. Young
A continuously evolving show including emotionally evocative music from all years it's been recorded.
In Flux. Eclectic, blues, punk, hip-hop, experimental, bluegrass, country

11:00 PM-12:00 AM
Joe Frank

Joe Frank's audio collages
[www.joe\(frank\).com/](http://www.joe(frank).com/)
Weird stories, Audio Collages



HATEM
GALLOUZI
Music

still lost in the
stacks; if found
call 752-2777



pretending to
be the boss

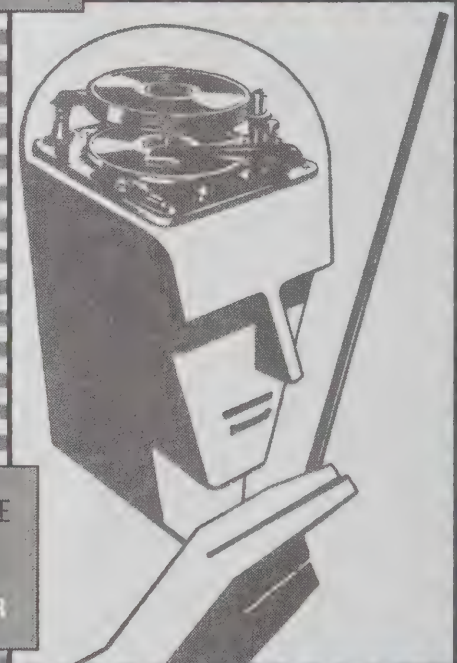


normally not
this scary

ZACK
BARNES
UNDERWRITER

JESSICA
ABELL
Music

KDUS KORE STAFF 2011-12



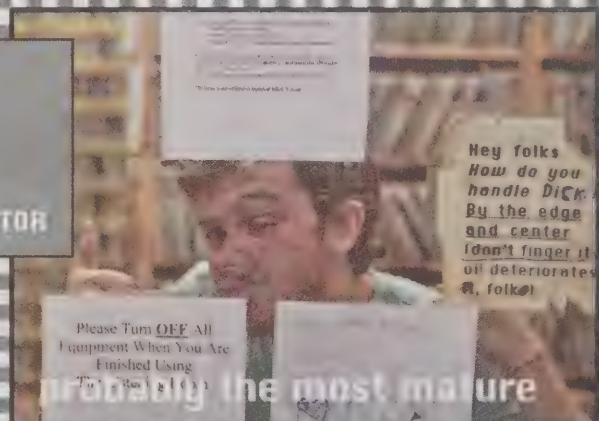
TURNTABLE
HEAD
BABYSITTER



so important, he was
featured twice

NEIL
ROUD
GENERAL
MANAGER

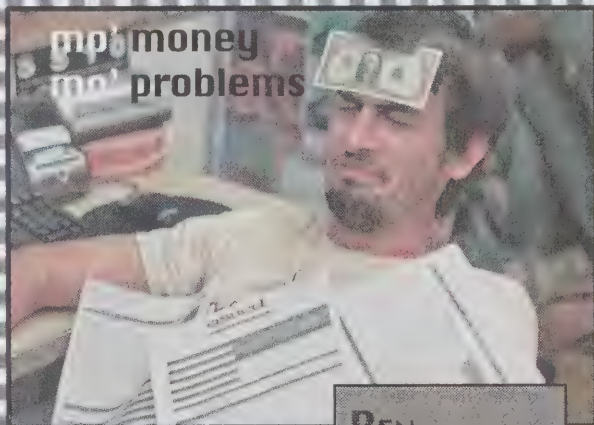
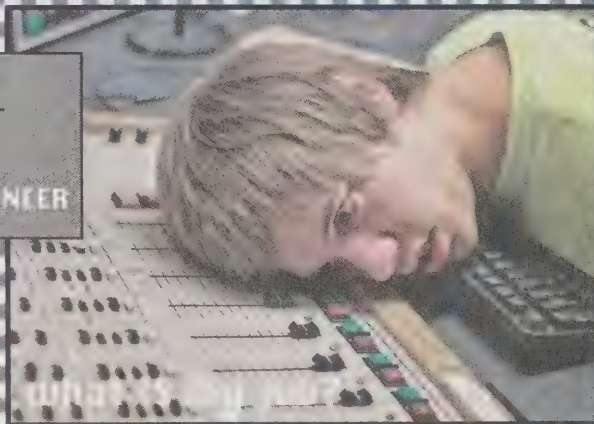
RENNER
BURKLE
OFFICE
COORDINATOR





MAXWELL
SOWELL
PRODUCTIONER

FENRIS
WOLF
STUDIO
WHIZZ



BEN
CASTLE
BUSINESS



TALI
LINK
MUSIC



ROY
WERNER
LABEL
DIRECTOR



ANTHONY
LEEDOM
ASST. STUDIO
TECHNOWHIZZ

I now have a second terrorist friend. While in Fullerton, California visiting the pleasant protest that she had co-organized against a corrupt police department who killed a homeless man, I couldn't fathom why bringing Orange County to the streets could ever be a terrorist act. But now she and her colleagues are on the FBI domestic terrorist watch list. I think she may be a little proud of that fact, and so am I. My pride doesn't emanate from the mere novelty of knowing a terrorist, as if that bolsters my own political status any further from inactive, but because of what I learned about our political moment from visiting her Orange County terrorist protest.

Compared to Anonymous' BART protests that I've been riding through for the past few weeks, this protest was like the fall of the Berlin Wall¹. And even with that comparison, it was only a few hundred people. More striking however was the diversity of politics: Anarchists with college students, Tea Partiers with the few good cops, and many people who looked like they had just gotten back from the mall. This was that slice of America that pollsters talk about

and it was impressive to see the outcry against an obvious abuse of power. It was a crime against humanity, and a disgusting act of violence against the vulnerable. I think the reason that my friend ended up on the FBI's lump-of-coal list may be because the FBI sees the same thing that I do: the potential of the Tea Party. Not of course to

USEFUL IDIOTS

Hijacking the Tea Party

Michael
Mastrangelo

achieve their insane free-market anti-government agenda, but for their predisposition to passion. I honestly believe now that one of the most effective political maneuvers for the Left will not be to create our own Tea Party, but, as real terrorists do, hijack the current one.

My dad calls the Tea Party "useful idiots." In a way, he's right. The Tea Party could never have existed without Citizen's United Supreme Court decision. That decision allowed for unlimited,

undisclosed corporate campaign financing or the rise of pre-made corporate written legislation that surges through our state legislatures destroying collective bargaining and abortion clinics almost monthly. The illusion that the Tea Party is or was ever independent or libertarian is thankfully dead, with 80% of their members being former Republicans, and their talking points coming right from the think tanks that have guided the rise of neoconservative ideology. The Tea Party is the complete opposite of independent; they are mouthpieces for corporate money. This is true but also too reductive, because these are people and if they have one thing going for them it's that they are pissed and they are passionate. Their ideas aren't completely wrong: there is class conflict going on in America, and the federal government is the leveraging piece of outside interests. They have the problem's cause wrong (liberal elites hijacking the government) and the problem's solution wrong (dismantle the federal government,) but at least they realize that there is a problem that needs action. That's more than I can say for Obama, who after two years of being

bitch-slapped is finally going to use some working class rhetoric to get taxes on private jets for his reelection campaign². Liberals know we've been in a conservative era these past 40 years, allowing for capitalism to reach its grotesque global peak on its mission to perfect inequality. The Tea Party is convinced that a socialist far left is to blame for this decline. But the Tea Party itself is a product of the very conservative powers that are projecting a fabricated socio-civil resemblance of democracy in a time when it has long slipped from our grasp. But like the products corporations make, weapons can be turned against their wielders.

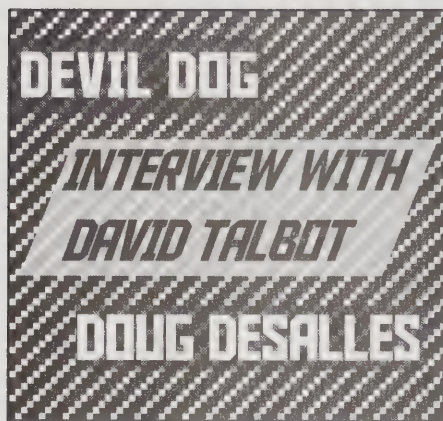
The Tea Party is full of contradictions, which the Left can exploit. They've elected leaders who promote policies that hurt working class 'Tea Partiers' in very immediate ways. Tea Party Republicans are enabling the very elitists they claim to revile. A recent example is Standard and Poor, who literally disgraced the US by downgrading the treasury's bond rating in what should be one of the most treasonous acts of this decade. A cynic like

my dad would say that the 'Tea Partiers' will never figure this out and their legitimacy should be completely disregarded. But that is the very reason the Tea Party exists, because these would-be anti-capitalists have been disregarded by the Left as fresh meat for the devices of corporate political meddling. Sure that's paternalistic, but really we all know in some way that global capitalism has fucked up nearly everything, but someone needs to contextualize our crisis. We can't let the corporate-mediachine (which most of the Tea Party distrusts, except Fox) continue to define this lull. The transparent lies the Tea Party shouts will soon collapse under the weight of their own contradictions, and the Left needs to be standing there, with Marx in hand, and a worldview that will finally alleviate the Tea Party's anger at the elite. Really, no joke! If the Tea Party is so stupid, liberal smart guy, then where's your Tea Party? There is potential in this moment, and my terrorist friend is perceived as dangerous for tapping into that potential. It's just like the Haitians singing French liberation

songs as the French try to retake Haiti or Gandhi saying, "Western civilization, sounds like a good idea." Take the existing framework set up by the Tea Party, and use it against them. Force them to live up to their promises. To quip back at my dad, "better to be useful and an idiot than useless and noble, no?"

¹These protests are also for the beating of a homeless man, and a cell phone tower shut down. I use the comparison because one would expect a protest in SF to beat one in Fullerton. I don't mean at all to demean their effort, I find it admirable and their cause is important. In a country and time where money is protected speech, phone calls need to be too. Without those protections, we will be at the mercy of Vodaphone, who blocked Cairo's internet during the protests in February or as Nokia is doing in Bahrain today.

²This election is another one of those where we choose the best of the worst and let our political culture drift even farther right by not asserting a third party. It's also one of those elections where being a cynic will simply not do. Rick Perry is politically insane and effective (also known as a sociopath), and Obama is really disappointing. Please vote.



DOUG: *The story of Marine Corps General Smedley Butler is not known to most people, but should be. He was a soldier's soldier twice awarded the Congressional Medal of Honor. His military experiences around the world led him to conclude that war was a con game. His classic War is a Racket should be in your library. For the full story of General Butler there is another book you should read. David Talbot has taken the story of Smedley Butler and turned it into his new book Devil Dog: The Amazing True Story of the Man Who Saved America.*

Mr. Talbot is the founder of Salon.com. We talked to him previously about Brothers: The Hidden History of the Kennedy Years, where he unveiled the history of why Robert Kennedy believed his brother Jack had fallen victim to conspiracy. Mr. Talbot returned to a hidden story of presidential intrigue with Devil Dog and we were pleased to say welcome back to Radio Parallax, David Talbot.

DAVID: Hi Doug, its great to be here.

DOUG: *Devil Dog is an unusual book David, it's illustrated in a comic-book style graphic art by Spain Rodriguez. What led you to augment Butler's story in this colorful way?*

DAVID: I have sons who are 17 and 20. Like all in their generation they are visually oriented. I'd written Brothers, but my sons never read it. I thought, if I can present this story in a more colorful way with photographs, illustrations and old maps, I can make history come alive. Maybe I would have a shot of getting my own sons to read this work. It seems to have worked. They love it, and it seems to resonate with the young readership. I have to say though, I wrote the same way I write for a general audience. No pandering. The story is so action-packed that it draws readers in.

Butler's tale begins with America projecting power across the world during William McKinley's administration. Butler was a teenager in the Marine Corps. The book opens with him in China during the Boxer Rebellion. Can we talk about what was going on there?

The Boxer Rebellion was a nationalist uprising against foreigners' control of the Chinese economy. European powers had an iron grip on China during the late 19th/early 20th century. During that time there was an uprising of a group called the "Boxers", a martial arts group who some believed had mystical powers - take a bullet and not be injured, for example. The Boxers got support from elements within the Chinese royal court and targeted foreigners, missionaries, and people who they felt had no right to be in their country. They eventually laid siege to Peking (now called Beijing) where the foreign diplomatic missions were housed.

In response to this, the full might of the industrialized

nations, both Europe and America, fell upon China. They sent armies to lift the siege and reestablish western control. Smedley Butler was a kid at the time, aged 18. This imperial mission marked the beginning of the rise of the American empire. Of course that was soon solidified by the Spanish-American war in which America took control of the Philippines. Mark Twain, among others, was opposed to this controversial war and led a campaign against America's rise as an imperialistic power. Smedley Butler was then a gung-ho supporter of these wars as a young marine - even taking a few bullets for his country. After that, however, he begins to evolve.

He had some doubts about what he witnessed there? Western powers tripping over themselves to see who could grab the most?

There was looting of China. There were mass rapes, atrocities. As we've seen with Iraq and Afghanistan when there are takeovers of one country by another there are going to be atrocities. Soldiers are under enormous pressure. They have a country on their knees. All too often human nature takes over leading to terrible abuses of native populations. That's exactly what happened in China. America engaged in this, but Japan and Germany were guilty of even greater abuses against the Chinese. Butler does begin to have some doubts about this as a young marine lieutenant, but he doesn't begin to change his thinking about America as a global force until later campaigns, particularly in Latin America.

Devil Dog moves to Central America, as the US begin to project power there. Butler was at the center of things. Tell us about that.

Butler became the face of America's military adventures in Latin America. He helped put down nationalist uprisings in Nicaragua, Panama, Mexico, and finally Haiti. He becomes the head of the US occupation, the top policeman so-to-speak, in Haiti. He was in charge of the occupation there from 1915 until World War I. There were terrible atrocities, with villages pillaged and people pressed into forced labor camps. These atrocities in Haiti became part of a Senate investigation in the 20s in which Butler was forced to testify.

While he himself was not responsible for some of the worst things he certainly had blood on his hands. This is part of Butler's evolution. You can see in letters he wrote to his father (a powerful republican politician by-the-way) asking why soldiers were dying for Wall Street banks. That's why we were really in Haiti, taking over the economy for Wall Street.

Butler has the same questions about Nicaragua; where he was in charge of fraudulent elections that U.S. marines presided over! Butler was seeing the ugly side of empire. He does have a soul and a strong conscious, and he says "this isn't why I signed up." At this point we begin to see an interesting transformation in Smedley Butler.

He was denied access to combat troops in Europe in WWI. By this point it was recognized that he was a talented organizer. Butler distinguishes himself through building proper facilities for the men sent over there. Talk about that.

Most of the casualties suffered in Europe were to disease and non-combat ailments, particularly in the beginning of our involvement in WWI. Many of our soldiers were stricken with the flu in the terrible epidemic of the time. The transport ship Butler was on was hit with the flu. He himself fell ill and many soldiers died on the way over. When they arrived on the shores of France, on the foggy soggy coast of Brittany, it was a miserable sight that they beheld. A camp built for twelve hundred held sixty thousand soldiers living in the mud. They were sick and suffering, so Smedley Butler went about making sure things were right for the doughboys. He expropriated wood from military warehouses, what was

called "duckboard" that was supposed to be used for trenches. He built houses for the soldiers with it. Butler brought in medical facilities, entertainment, even ice cream. He turned around disease and death that was laying waste to our soldiers.

Butler was given honors for doing this, earning several awards. Still, he was frustrated that he never got to go to the front and see action. He was in a unique position, however, to see what the war was doing to these men as they moved through his camps on their way back to the United States. He was seeing the shell shock, maimings, horrible disfigurement and wounds suffered by the men. He later he went back to the US and made it a point - though this wasn't his official responsibility - to visit veteran's hospitals around the country to see how these casualties were being treated. He saw that they were treated horribly, "like animals" he said.

From that point on Butler has an epiphany. He realizes that most of the wars he got involved in were not for his "country" but rather for Standard Oil and Wall Street companies. These young men were being chewed up by the wars, then thrown away. He was appalled by this and dedicated the rest of his life to campaigning for veteran's rights and peace.

There was an almost comedic aside about Butler during Prohibition. In the 20s Butler got involved in enforcement. But as usual he didn't go about it in the usual way.

Butler always had a way of stepping on the toes of the rich and powerful. In the 20's Philadelphia was having trouble with all the violence of prohibition. The Al Capone types were causing trouble. The city asks Butler to take a break from the Marine Corps and come be police chief. Clean up the town.

Butler begins to go after the corner speakeasies and the street bootleggers, but is quick to realize that these guys are not the problem. The problem is the big guys, the people connected to the Republican party and downtown banks where the illegal money is being laundered. He realizes that the political and financial establishment in Philadelphia has a stake in black market booze. So, he starts to go after these guys. Butler starts raiding their private parties where they have illegal booze. He sends his cops into the Ritz Carlton to arrest guys wearing tuxedos and women in mink stoles. Butler's days as police chief were numbered at this point. The big guys didn't want this kind of policing.

Smedley Butler saw Prohibition as a class war. The little guys on their way home from work at the factory who stopped by to get an illegal beer after work were rounded up on. Meanwhile, the big guys got away scot free. Once Butler had offended the wealthy and powerful in Philadelphia he got forced out of office.

In 1931 he became the first senior military officer since the civil war to be put under arrest. What happened?

Some began to use the term "Butler pacifism" because he had been such a strong critic of foreign wars, and America's involvements. In a speech he gave in Philadelphia that year, however, he said that he didn't believe in demilitarizing or demobilizing the military because of the threats America faced. Like Mussolini, who was then rising to power.

Mussolini was, of course, openly fascist (and was soon an ally of Hitler). But Mussolini had powerful friends including media baron, Henry Luce, the Rupert Murdoch of his day. Luce owned Time and Life magazine and put Mussolini on the cover of Time because he thought that what he was doing in Italy was "modern" and bold. Luce called him the "face of the future".

Butler in this speech called Mussolini a "mad dog" and used an example given to him by journalist Cornelius

Vanderbilt who had been crisscrossing Europe meeting with various heads of states - including Mussolini, who invited him to take a cross country tour in his custom car. During the trip, Mussolini was driving through a small village at high speed. He struck a little girl with his car, killing her. Vanderbilt screamed but Mussolini simply put his hand on Vanderbilt's leg, said, "Never look back in life." and kept driving. Smedly tells this story to a Philadelphia audience and it becomes an international incident. The Italian government was in an uproar and put pressure on our government to reprimand Butler.

Now, Butler is a military hero, the most decorated man of his day, but President Hoover puts him under house arrest. This is a terrible humiliation. His career is facing ruin. Franklin Roosevelt, then governor of New York, steps in to help. Newsreels in theaters across the country rally audiences. The crowds were booing Herbert Hoover and cheering Smedley Butler. Eventually Hoover is forced to back down and Butler resumed his career. Because of this incidence and the way that Hoover was treating veterans, Butler went against his family tradition, leaving the republican party and joining the campaign for FDR.

1932 was an election year between Roosevelt and Hoover. That year a "Bonus Army" army of WWI vets seeking compensation for promised wages descended on Washington. They were dealt with harshly by Hoover. Troops led by General Douglas MacArthur roused the vets...

Butler had spoken to the veterans who were camped out in Washington demanding their bonus. He rallied them, but told them to remain peaceful, saying that the country was behind them and they had every right (as much as US Steel) to lobby the government. President Hoover decided to unleash the might of the US Army against them and their families. Yes, there were women and children in the camps too.

General MacArthur, in full dress uniform, led tanks and cavalry (and soldiers with bayonets) into the camps where they set fire to them. He drove out these veterans and their families. Roosevelt looked at the headlines the next day and said that MacArthur had just cost Hoover the election. Butler was not alone in defecting at that point. He campaigned aggressively for Roosevelt, and helped get the veteran's vote.

The final chapter of the book: "The Plot Against America" tells an earthshaking story. Talk about what unfolded.

This is a remarkable chapter in American history. It is perplexing to me that these dark and fascinating chapters in American history got suppressed. It is not in standard history books, and is at most a footnote in biographies of FDR. But there was an aggressive secret plot against the Roosevelt administration in 1933.

There were powerful forces in Wall Street centered around J.P. Morgan, the most powerful banking institution at the time. These were powerful people, bankers and industrialists, who felt that Roosevelt was going too far to the left. They thought he was raiding the federal treasury to put people back to work, to help poor people and those in desperate need. They felt he was imperiling the value of the dollar and their own fortunes in doing this.

A number of these people in and around the "Liberty League" a powerful lobbying group of the day, began conspiring to overthrow Roosevelt. They claimed to want to do it peacefully but were inspired by the fascists in Europe. They considered arming veterans to march on Washington in a show of force that would compel FDR to give up the office. They considered using MacArthur to lead this fascist army, but they

thought that because of his roll with the Bonus Army, the rank and file would not follow him. This was probably correct. So, the conspirators turned to Smedly Butler who was more unpredictable - but held greater popularity with the soldiers.

They began to talk to him about arming 500,000 veterans and leading them into Washington DC. Butler leads them on, meeting with the leaders of this plot several times. They promise him riches and power to help them, but instead of going along with the plot General Butler shows his true heroism. He exposes the plot in dramatic closed testimony before the U.S. Congress!

Roosevelt dealt with this in his usual discreet way. General MacArthur is not re-appointed as army Chief of Staff, the most powerful military position in the country. Instead he is sent overseas (much as a disgraced Roman general). He never comes back to the



GENERAL SMEDLY BUTLER

United States, remaining in Asia for the rest of FDR's life. Roosevelt's discreet handling of this incident is partially the reason why this didn't become a public or famous incident.

Butler's heroism remains unsung, but people should hear about it.

The American democracy, like all democracies, is a fragile thing. Our democracy has suffered many blows. This was one of the greatest threats. At the time there were strong fascist movements not just in Europe, but in the US too. With corporate supporters. FDR's presidency might have ended virtually as it was just beginning had it not been for Smedly Butler.

There are going to be people listening who say, "I've never heard of this plot." They'll go to Wikipedia etc. If you do that it's wishy-washy about the seriousness of the plot. What would you say to those who would scoff at the seriousness of this conspiracy?

Just as there are professional conspiracy theorists who see conspiracy behind every bush, there are professional conspiracy deniers, who for political reasons (or whatever motives) deny every dark allegation about power.

You know, power does function sometimes in darkness and secret. That isn't always for the good of the people. That's just a fact of life. Europeans understand this. Americans I think tend to be more naive about their government. But look at the facts. I march those out in the book, but if you really want to go to the source, there are copies of the transcripts of the Congressional hearings in government archives. They are reproduced

online. I quote from them in the book. The hearings were led by John McCormick, who later became Speaker of the House; an illustrious figure in American politics. Late in his life McCormick gave an interview to a Boston newspaper saying "there is an unsung marine hero we should all know about. Because of Smedly Butler we have democracy in this country today."

So, don't take my word for it. Look at the Congressional testimony, look at what McCormick said, and what other reporters of the day wrote. While the mainstream media like Time denied the plot for obvious reasons (mainly Henry Luce's bias) there were some enterprising reporters on the left, as well as some Jewish reporters who took the threat of fascism seriously.

Congress investigated the plot, but as Butler asked them to call in the higher ups they ended up stepping back.

True. The investigation pulled its punches and stopped short. They ended up not calling MacArthur or Morgan or DuPont (who were other villains in this manner) to give testimony.

Butler was outraged. He went on the radio and he tried to alert the American people. He called upon them to demand a full testimony from Congress. He demanded that the culprits be held accountable, and was frustrated that the plot was never thoroughly investigated and the plotters not punished the way he felt they should have been. I think this is because the country was too unstable at the time given the depths of the depression, and too politically volatile.

FDR dealt with the culprits in its own way, not turning it into a public spectacle. Butler did want a public accounting, and I think democracy would have been stronger for it.

I have Butler's 1935 essay War is a Racket with me - next to your book. It's quite hard hitting. Do you think he would have written this book even without this plot?

The plot was perhaps part of the motivation - realizing that powerful corporate interests threatened American democracy. But I think that he was emotional about this issue, about young men being asked to fight and die for our country and would have done it anyway.

I have to say, we need another Smedly Butler today. War is still a racket!

There have been a few brave officers who have spoken out about how the military is stretched thin and the sacrifices that military families have to make for wars that are inexplicable. Certainly they are no less inexplicable than they were in Butler's days. Why are we fighting? That's what Butler asked, and that's what every American has to ask.

Why are we fighting? Who is profiting from it? Who sacrifices? What kind of country do we want to live in? One that is permanently at war like this? These are questions Americans don't ask enough. I think that is why Butler's story remains important today.

The war in Afghanistan is 9+ years old There is talk of extending it to 2014. So the points you bring up certainly are important.

Thanks Doug. To bring it full circle, particularly for young people who are thinking about joining the military, or even paying taxes and seeing their brothers and sisters fight and die. You have to think through the consequences of that as an American citizen.

Hopefully this book will stimulate that kind of discussion.

work-piece #3 (lately) ^{thurs} AUG 25 2011
David J. Young

forestalled forgotten snippet of life-chunks
marked, delineated & categorized...
on **2** sumthyn... in the know...
going **2** work... warily i say
into **U** a little subtlety straight up
in yer ear... whoever **U** are... language
poetry assn deep in landed categorization
is **defracted** by a screaming street-shouter
who doubles as sumthyn else sumwheres
else... dogged personality conflict
sharp edge gets thru from me **2U.**



DAM HAUS OBITUARY

I moved in right as the previous permutation of occupants had established the name "DAM house" for the experimental shows that were thrown there ("Davis Anti Music"). At the time I was at a low point of my life. I had been living in a rundown converted garage with a roommate—both of us unemployed. No, actually he worked at a parking lot recycling station; it was a shit job he complained about quitting every day. The room was wood-paneled and dark inside, nicknamed 'Hoboken basement'. My roommate smoked crank in the room, and through the chemical smoke I watched him clean his desk, the rest of the room was in disarray with half taken-apart VCRs and junk. The backdoor leading outside had swelled up and we couldn't close it. We taped garbage bags over it, but when the crank smoke got too thick, you just needed to open it. He had everything organized on a Cheez-Whiz shelf I think he found in a 7-11 dumpster. I knew the place I lived prior to the DAM haus was bad news from day one—the first day I moved in the front door was wide-open and nobody was home. As I walked-in, I saw a rotting trash pile in the kitchen, and someone had tracked ranch dressing through the house across the 35-year old brown-medley carpet. I always knew I needed to jettison from this place, and a vacancy at DAM was my ticket out. At the time, the DAM haus represented a dry place with doors that appeared to keep wet out.

When I moved in, I found the two dudes that played experimental music there to be rather apathetic "whatever" type people. The guy that lived in the basement slept all day, and at night he played video games and/or worked at a parking garage. He wore a green army surplus jacket and a US mail cap every day. Occasionally I'd hear noise in the basement during the daytime and he'd come up and say "hey" and move his arm real fast. That pretty much set the pace of the many people that moved-in afterwards: students that came to UC Davis to study but somehow fell through the cracks. Students caught in between "higher education" and "undetermined life-career", but ultimately ending up contributing to the momentum of a central valley subculture. Think about it: you're supposed to go to college—where you study, have social interaction, and participate in art, experimentation, and challenging the status quo—then one day leave to work for Monsanto, start a family, and lead the life your parent(s) led. Things changed rapidly in the 90's—NAFTA, the Internet, and conservative fatfucks. Somebody graduating in certain liberal arts fields found that jobs once available had been streamlined from the capitalist machine. Hence this "holding-area" period: graduate from college, find that there are no jobs, and decide to aimlessly live in a college town until shackled into a happenstance vocation.

Anyhow, the DAM Haus was known primary for punk shows in the 90s and 00's. I think the main

reputation for the place began to accrue in the early 00's—where each show held by the residents attempted to "one up" the experience every time. By that, I mean establishing show themes, and providing a line of courtesy alcoholic beverages and foods to guests. Locals who braved a typical punk house show found that they'd stumbled upon an all-you-could eat food and alcohol extravaganza, with a fog machine and laser show to accompany the night's performance. One time there was even a formal wine and cheese event—with the band the Chromatics headlining—on a weeknight.

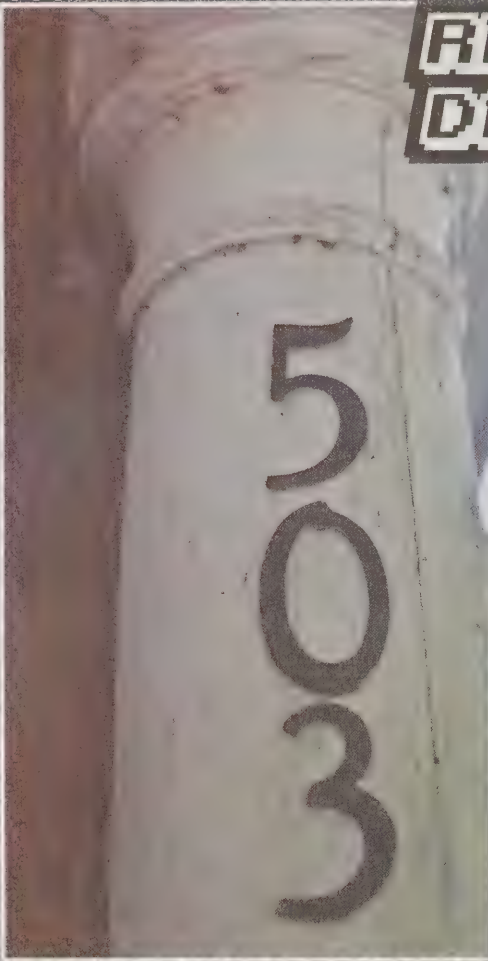
The people that lived at the DAM haus through the years could be broadly characterized as "art" types: smokers, musicians, or—oddly enough—misfit engineers and computer programmers. The place was also a "crash pad" for bands, and at times, down-and-out townies. The weirdest townie I can remember was Steve. I came home one day and found that he was living in the living room. It kind of got out of hand when he turned the backyard into a workshop, but he was all laid back and said "dude" in every sentence so it was hard to ask him to do something—like leave. Another time I came home and my roommate was so drunk he was puking over himself and yelling at me. The next day so much puke absorbed into the couch that two of the residents literally sawed the couch in two and threw out the half of the couch that had the barf on it.

DAM haus also had the friendliest cat in Davis: Cough-Cagh. Cough-Cagh ended up at DAM because at some period a girl lived in the basement. She smoked pot and would date hip-hop dudes from South Sac, but would say "heeeeeeeeeey", unlike the short "hey" the dude in the army jacket used to give. She moved out one day and left the cat there. We also found her passport, Macy's credit card, and other possessions (stoner poetry, anyone?) when cleaning the backyard.

At the end there were two things the DAM haus was known for other than the music: First, was it was unintentionally a hoarders dump of old PCs, clocks, ripped-apart furniture, and outsider art. It took a month and a half of cleaning, taking trips to the landfill, and moving to dispose of all the matter that occupied both inside and outside of the house. One trip to the dump included all toxic chemicals, including the remnants of multiple oil changes that someone a decade earlier had undertaken and dumped in the backyard. We found 5 jugs of anti-freeze alone when cleaning the kitchen. Second, the place was literally falling apart. Huge cracks started to develop as the house begin to fall into the foundation on its north side. The place hadn't been maintained for years. The bathroom walls actually collapsed in sections due to water rot. The mice in the walls had a chance to peer out, and did so on occasion. I think the reason the place become so junk-filled was because facility wise it was falling apart.

REST IN PIECES 1989-2011

DAVIS ANTI MUSIC HAUS





DAM Haus really represented an artistic outreach of true culture in the 90's and 00's. The downfall of creativity in Davis began in the 90's due to gentrification and business-centric transformation. The city council seems to cater to "business-condoned" art—bona fide "safe" art "in a box"—and not the art culturally created at the grassroots level. This essentially pushed out any possibilities for younger-spirited "alternative" culture and live music and art—akin to what you may

recall in the late 60's (hippie) and late seventies (punk/new wave) movements. These types of movements bring culture and identity to communities. However, this type of creativity was superseded over the years as older demographics invested in the housing market, businesses and city government became less friendly to live music that caters to young adults, and the police increased enforcement of noise and public gatherings.



THE GANGLIANS

The City of Davis' version of live music is family safe 60's cover bands and stale 70's folk complete with accompanying sound and gathering permits, and topped off with police and vendor seal-of-approval. It's like when they turned 3rd and B Street—formerly known as the "Davis Teen Center"—into a bike museum. At first, it was even a live music venue (Green Day even played there). The bicycle museum—although interesting—is sterilized culture on a pedestal. To view real emerging bike culture one needs to cross the railroad tracks and go to the Bike Collective. The Bike Collective lies in a part of town that is pending cleansing via gentrification—the mandatory neo-'Tuscanization' of the façade and compliant matte light brown color, complete with Baja Fresh, Jamba Juice, and a cell phone store.

house show venue—implies. It is true Davis culture that the city wishes it could create—in theory, retrospect, or by reputation. However, real culture is not acceptable to homeowner associations, "business", the police, and the institutions that maintain a predictable business and real estate climate. It is ironic that many of its residents were once hippies/activists in the 60's. It is also unfortunate that real culture is forced into independent hiding spots and dilapidated houses. American culture used to have an identity based upon something outside of commerce and conformity.

We thank the DAM Haus' owner for contributing to the local institution that it was, and wish that other landlords continue to allow real culture to flourish.

So DAM Haus was more important than it's label—

—Todd Urick

RED SHIRT JUNIOR

ED MARTIN SITS DOWN FOR A CHAT WITH KAITLYN PLUM

DEFENSIVE SPECIALIST ON THE UC DAVIS AGGIE VOLLEYBALL TEAM

E: Okay, we're here today with Kaitlyn Plum, defensive specialist on the UC Davis Aggie volleyball team. Kaitlyn is a red shirt junior, so this is her third year playing but her fourth year in the program. Kaitlyn, thank you for joining us today.

K: Thanks for having me, Ed.

E: Well, as we said, we just got through what they call 'double days,' where you practice two times a day for about two weeks to start off the season.

K: Yes.

E: And I think you must feel like you've just gotten out from under the slave driver or something, cause I think of y'all as just working like dogs for two weeks.

K: Oh, absolutely. We had our Blue & Gold scrimmage yesterday, which was kind of the celebratory ending to our two weeks of hard work.

E: Well it was a lot of fun to come down to Hickey Gym and see one team in gold jerseys, one team in blue jerseys. Everybody switched around through the afternoon, but you played five entire sets.

K: Yep.

E: And three new freshmen. And the one thing I really enjoyed, when they introduced people at the beginning, they gave the freshmen a chance to speak for themselves.

K: That's a new thing we've started, just trying to make it more personal, and having people feel like they know the new kids coming in and get to see them play.

E: And I was impressed with them! There was some good play, seeing them run around, you know Megan Lancaster in and out of the back, um... I'm trying to get all the names straight — Jamie Holmes and Katie Quinn come to mind.

K: Holland Seymour.

E: Holland Seymour is good.

K: She jumps very well.

E: What was it like for you after two weeks of two a day practice to just get out and scrimmage and play and have a good time?

K: It just felt so good. We put in so much hard work and it was just so encouraging to see these new kids come in and just where they were at already, and to look at everyone and the roles that they're going to have to assume. We've started to figure that out for our first tournament coming up soon.

E: That's right, going to Greeley, Colorado for the Northern Colorado tournament this coming weekend and playing some pretty big teams.

K: Yeah, a couple of teams receiving some top 25 votes.

E: Well there's always so much to talk about. You were actually recruited by the previous coach Steve Walker and came in with Jamie Holmes. You've been here through that whole period where UC Davis had recently come from Division 2 into Division 1 into the Big West conference and then into full membership, starting to "find a way out of the cellar." That you had that year where you had come in picked to finish last, and for a substantial part

of the middle of the season the team was leading the conference. What was that like for you as an athlete?

K: Kinda like one of those Cinderella stories, just so amazing to be a part of and to see everyone come before you and all the work they'd put in. The team could have gone either way with Steve being gone, but everyone just stuck together and worked really hard.

E: I thought of you that freshman year when you were a redshirt player on the bench and watching and watching and trying to learn and then the next year you're in playing and mostly what I saw was you were a serving specialist, a little bit of defensive specialist play, but serving.

K: That was my role, go in and serve. A team joke is that it ended up usually being a game point for a lot of them. It's a great way to learn to get your serve in the court, I'll tell you that. Something else I realized is that the more serves I got in the longer I got to stay on the court. So, you figure it out real quick.

E: Well I was impressed, you got them in.

K: Thank you.

E: And I'll go ahead and say, Katie McBride, your mother, played thirty years ago, on the UC Davis volleyball team back in the NAIA days. Did you know you were gonna come to Davis?

K: No, I actually wasn't even gonna visit because my mom went here so, you know, what's the fun in that? But she talked me into coming to a summer camp here and Steve

and the girls and everyone just made me feel like it was the right place to be.

E: And I'm guessing you haven't had a reason to regret that decision.

K: No, not at all.

E: I look at it and say, you know, you came into a program that had been making its way up and had gotten into Division 1, gotten into the Big West conference, a storied volleyball conference over the years, and suddenly, when you start to take the court, the program becomes a contender in that conference. And that wasn't the case before.

K: Right, we're starting to gain some more respect in our conference, and actually the preseason pull came out and we actually weren't pulled that high so we're ready to fight for it.

E: Well that was the year that you went worst to first. You were picked to finish at the bottom and just made a run and won a lot of matches.

K: Absolutely.

E: It was very exciting. And I know you talked about going to Greeley, Colorado then you go to...

K: Tulsa.

E: Tulsa. The Golden Hurricanes of Tulsa. And then September 13th you come back and play Sac State in the littlest gym in all of Division 1, it's like "oh please build a new gym guys," but there's something about that match, I know for them it's their match of the year.

K: Every year, I mean we always talk about it, we watch them play other teams,

and we're like "what!" and then they play us and they have the game of their lives.

E: They really do.

K: We're gunning for them this year, I mean we are ready.

E: Now we've talked a little bit about our three freshmen, and one of the other things to talk about is two seniors.

K: Right.

E: Katie Denny and Betsy Sedlack, the blockers. My joke that I told you is that when Jamie Holmes came she had the slogan "building a champion one block at a time" and then she ends up with two of the best blockers that you're gonna get at one time. Those two are impressive.

K: Oh they're awesome I can't defensively succeed without their block.

E: Well even if they don't hit the ball, other teams have to compensate and try to hit around them.

K: Oh they're huge.

E: I mean both those girls are six foot and counting and they can get way up in the air and get their hands up there. You can't hit through them you gotta hit around them and then you've given up your power play. You and Katie are the veterans of this squad in terms of time at UC Davis.

K: Yeah. We are, we've been here since the beginning, right when Jamie started, we're all kind of in the same era.

E: And of course now, you've got a year to go.

K: Yes, I have that fifth season.

E: The thing I think of is now with you and Katie and Betsy being a captain like she is, that you're the elders you have to be the leaders and you lead by example but there are things

that particularly the new players, the freshmen, look to you for.

K: Right.

E: How do you see that role, and how do you try to fill it?

K: Well I just think of the people that came before me, of Rita and Carson and Tory and all the people that I got to play with and the stuff that I've seen work to get the program so far to where it is now...and I take that job very seriously, and I think so far we've established some pretty great traditions, and we're starting to create some more.

E: Well this year they said "it's not just the Picnic Day scrimmage every year, we're gonna have a pre-season scrimmage one year and a Picnic Day scrimmage the next. So to see the Blue and the Gold and I know all these players and then we talk about the two setters you have who had identical leg bandages.

K: (laughs)

E: Lindsay Dowd and Jenny Woolway both had big left thigh bandages at the end of twodays.

K: Oh, the two of them work so hard, they're in early for practices, they stay late for practices, sometimes they don't even get water breaks because they're doing more reps. And they do, they have matching leg wraps. And we kind of joke, you know "sorry about the passing," because they're all bandaged up.

E: Well you've gotta do so much running and diving.

K: Yeah

E: It's like you're not passing the setter is panting from running all over the court. You look and see that and just say "we'll be fine," the block, the setting, you've got you in the back row people passing,

there's you and there's Caroline Mercado, who's been around three years, Megan Lancaster, who's new, a Freshman, and...you're gonna tell me who else...

K: Well a lot of our hitters can play the back row, so Allison Whitson, she's great, she hits a mean pipe.

E: Allison was such a surprise, she came in like a mature player. I mean she just came in and started hitting the ball, I was so impressed with her.

K: Her Freshman year from the beginning, she came in, we needed an outside hitter, and she filled the spot.

E: She really did, I was so surprised, because so often we've talked about how you come into the college game and it's sooo fast.

K: Right.

E: And you're waiting for your cue and the ball is already in the air, it's like "I was supposed to be up there a little while ago.

(Both laugh)

E: And that was what was so impressive with Allison is she was able to speed it up and do that and be an effective hitter in the college game right away.

K: Right.

E: And that was a lot of fun, I mean everybody brings something, we talked about Katie Denny and her blocking but the thing that surprised me was looking at her aces.

K: Oh yeah she has a mean serve. She does a great job with that. It's good training at practice I'll tell you that, to be on the receiving end.

E: Well to me that number of getting aces is something. So one thing I noticed with Katie over the years is she's very effective at serving. And of

course we go back to Betsy, you know, just the blocker of your dreams she comes in and fills up the middle like that.

K: Yeah she does a great job in the middle.

E: And there she is a captain, transfer in and be a captain, that was impressive, but I mean I feel like she's somebody that the team can coalesce around and say "you're one of us."

K: Absolutely, I sometimes forget she even transferred.

E: I think we all do. Speaking of Betsy the transfer from Oregon-your sister Lauren, setter at Oregon, member of the under 20 national team. Playing in the World cup, what was that like for your family?

K: Well some of my family went back with her to Peru. She first went to China, loved it, came home for a little bit, and then went back to Peru. I guess they really love their volleyball there, she played some powerhouses, Brazil and Italy and all kinds of people and did a great job.

E: Well I always say "if you're on the court with Brazil, you're good."

K: Oh yeah.

E: They may be beat you but if you're on the court with Brazil then you have beat some people you need to beat to get there. The national sport of Brazil is volleyball, you know on the beach.

K: Oh yeah.

E: And the junior national finals where everybody comes in to processional music, and volleyball is really meant to produce that sportsmanship, to say "don't be slamming the ball down you got a red card, this is a civilized sport." And I think we all enjoy that.

K: Yeah absolutely.

E: So what do you think this year? What's your role, what's the season look like, what do you expect, what do you hope for?

K: My primary role at this point is just to really...I am a veteran so I need to lead, Betsy's our team captain and does a great job, and Katie and I just need to lead by example right now. And I see a lot of younger players playing this year and a lot of them getting many opportunities so I think just having that court presence wherever I need to be on the court but also having that calm veteran "we've been here before" attitude.

E: That's been a real thing to watch when you first came... all the good players we've seen- players with more experience, more big time club affiliations have said "oh, UC Davis, maybe I'll go there." Because I was a little surprised I had thought last year that Lindsay Dowd would be the setter things will be good, and then she gets hurt and Jenny Woolway steps in just out of nowhere and suddenly she's running things. She had a terrific Freshman season.

K: Oh she did awesome last year, yeah.

E: You went through that last year too with starting out as Libero and then Kayla Varney got hurt and you had to be defense specialist but as we talked about you don't take Kayla Varney off the court.

K: No, never take Kayla Varney off the court, find a way to keep her. I've seen her pick a ball up with her foot I mean that kid would just not let a ball drop on defense, and she went where we needed her, and if other people had to move spots, so be it, she did an awesome job.

E: So three tournaments, you start on the road it's like Broadway plays, you get out

there and put on your show in all sorts of little towns, and then you come home and you're on the stage for the rest of the season, for the Big West. Because Sac State's your warm up and then suddenly it's the season with visiting teams coming in and the 16th and 17th, and then it starts.

K: I know we play Pacific the day before school starts.

E: Wednesday night in Stockton. I like their little gym.

K: That's a really fun arena to play with that band in there, we have a good time.

E: Orange and black.

K: Oh, orange and black everything.

E: That's a great little rivalry, Pacific and Davis, and we'd never beaten them until 2009, the worst to first year. And then of course with Addie Hoschild, the assistant coach coming out of Pacific and it's like "well Addie do you have divided loyalties?" "No! I'm the coach at Davis!"

K: Yeah, we had some kids come into our camp with Pacific shirts on and Addie actually had them put them on inside out, so, not to be confused.

E: (laughs) How was camp this summer?

K: It was such a big hit. We finally went back to having an overnight option, which is what I did when I was growing up, I'd come up here and do the overnight thing. Brand new one we did a pure libero camp, and we had all kinds of kids who weren't liberos come in and do the camp and people were coming up to us after saying "this is so cool." Because a lot of other programs don't offer that.

E: No. And I don't think a lot of people understand the position.

K: Right.

E: There's something about serve receive that's like serving game point. Ice water in your veins.

K: Oh, you have to, it's so mental.

E: So what do you expect this year just, of the season, how

years ago meeting your dad the quarterbacks coach.

K: Oh yeah my dad's quite a treat.

E: He's a pistol. I mean nobody had to tell me he was a quarterbacks coach.

K: Right right, still walks the walk, talks the talk, that guy,



Katie McBride

credit: UC Davis Athletics Communications

do you think the team looks at the season this year?

K: I think based on just the past few years that we all have very high expectations, and I'm so excited for this weekend, I mean the whole Northern Colorado thing, because the Blue and Gold scrimmage really inspired me and it's gonna be the start of a great season.

E: Given the level of play I saw out there yesterday, it seems like you've got some good mature players for the beginning of the season. Now we've talked about your mother and your sister and then I remember a couple of

oh yeah.

E: That's interesting to me with your mom coming out of this program, you being here, that sports is so much a part of your life and yet you're at a school where they said "ok, we'll go to Division 1 but these people have to get into school, they have to make grades, there are no waivers here. You've got to be a real UC Davis student, and you're in Exercise Biology I know.

K: Yes.

E: and minoring in Spanish.

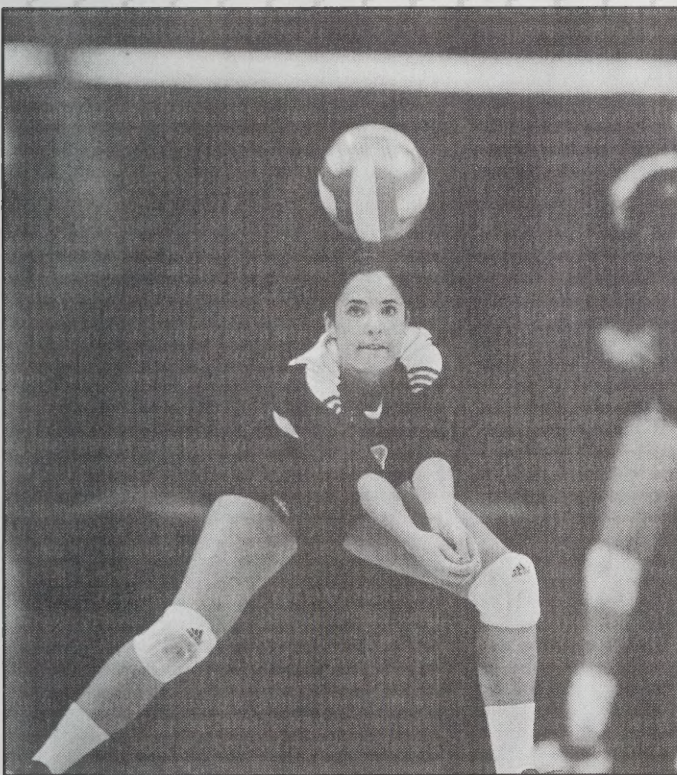
K: Yes, that is kind of a recent add but I'm happy I did it I

think it's a good life skill.

E: Well you get to read Don Quixote in the original language, maybe the best novel there is, the first and maybe the best. How is it, after all the other stuff you do, grinding through all that literature?

K: It's kind of recuperative

team, and for you to have Jamie and Addie and now Chris as you're coaches what is that like, I think of them as brining different skills, I've seen Jamie is very determined and she's a very hard worker and Addie has that wealth of experience with National Team play, and being a 6 foot plus libero and all of that



Kaitlyn Plum

credit: Wayne Tilcock/Davis Enterprise

in a way, because it's totally different than my major and it's totally different from all my volleyball experience and that's my time where I sit down and read some Spanish.

E: And literature's how you learn about the world. So, on to Coaching, you were recruited by Steve Walker, you came in and Jamie Holmes had taken over, so you come at it like "who is this," and she comes out of Ohio State, and I think you could say she's had success.

K: Yes.

E: And Addie coming out of the Olympic team and the National

K: right

E: and so what's it like for you to work with coaches with that level of skill and determination?

K: Well I think Jamie from the get go established that hard work, everyday-in-the-gym, "you're gonna do it right or you're gonna do it again" attitude, and I think that already speaks volumes for itself. I know Addie personally will take Caroline and I, and now Megan, aside and we do a lot of specialty technique type of stuff that she got from her Olympian experience. Now we have Chris, it's his first year and he really has

the capability to break down some pretty intense video type of stuff which everyone knows in sports is so key to learning and training yourself to do different things. We actually watch it on TiVo, lately a lot with hitters, he'll show a hitter the video and be like "look at your feet right here, you stepped first with your right, that's what went wrong."

E: Well you yourself have coached.

K: Yeah I have I've been working with CalSynergy, Matt McAvoy's club, I've done a couple of the older teams, I've been Matt's assistant for a few years and actually a lot of local kids.

E: What's that like for you to be able to coach now still in your undergraduate years?

K: Personally I love it, I think it's so much fun, especially in the older age groups, being able to help with college recruiting stuff. I had a kid last year at CalSynergy that I coached her, Hailey Euland, she went off to Santa Barbara so now I'm gonna play her this year in conference, which is pretty crazy.

E: Is there like a secret coach word you can say to her across the net to make her twitch?

K: (Laughs)

E: It's such a remarkable thing to play for so many years and to pass it on to other players and then to see them go play in a program with respect and authority like Santa Barbara and also knowing that you helped the Davis program get respect, a program that didn't always have respect.

K: We have a lot of pride, and we've come, as you said, a long way, and the people who've come before us have won some pretty big time games and have achieved some pretty awesome things.

E: Having been around the

collegiate game for 15 years, the volleyball team will generally have the best academic average, people in the program are accustomed to succeeding, and the first thing you talk about in that program is "time management."

K: Oh yeah, "time management," especially during season, you know, eat, sleep, play volleyball, and go to class, and then repeat.

E: It makes me tired just to think about it.

K: It's very tiring but obviously it's what it makes our team so great, we're always together, and another team joke is that we all do better in school in season because you don't have time for anything else.

E: The challenge of time management is so present during the season. So true. I always marvel at how you can play a time intensive sport and go to an academically rigorous school. And to get through that at the end and say "ok, where's life?" Alright, we've come to end of our interview, is there anything you'd like to add?

K: Come to our matches!

E: I always say that if you come to a volleyball match you will come back.

K: People don't realize what high level play looks like and it's totally different in person than it is on TV. You have to see it in person, I guarantee you'll be back.

E: There's something about just hearing the ball go boom! when you hit it. The smacks like boxing gloves. Nothing like it.

K: Nothing like it.

E: Well best of luck on this season Kaitlyn.

K: Thanks for having me Ed.

EVENTS CALENDAR



WED, 9/28	NORCAL NOISEFEST: DAY 1 Naked Lounge, 1111 H St., Sacramento	8:00pm
THU, 9/29	NORCAL NOISEFEST: DAY 2/LISA Wm.J.Geery Theater, 2130 L Street, Sacramento,CA/Live on KDUS	8:00pm/11pm
THU, 9/29	ROYAL HEADACHE, MICHAEL BEACH, DIMOND BONE Luigi's Fun Garden	8:00pm
FRI, 9/30	NORCAL NOISEFEST: DAY 3 Luna's Cafe, Sacramento, CA	8:00pm
SAT, 10/1	NORCAL NOISEFEST: DAY 4 Sol Collective, Sacramento, CA	3:00pm
SUN, 10/2	NORCAL NOISEFEST: DAY 5 Luna's Cafe, Sacramento, CA	4:00pm
MON, 10/3	NORCAL NOISEFEST: DAY 6 Luna's Cafe, Sacramento, CA	8:00pm
TUES, 10/4	HEATHER NORMANDALE, THE GO ROUND Tin House Gallery (11209 McCourtney Rd., Grass Valley)	8:00pm
WED, 10/5	ALAK, FRENCH QUARTER, NO BABIES, WHITMAN, MOM Villanova House (802 Villanova, Davis)	8:00pm
THU, 10/6	RANDOM ABILADEZE, DJ PROFESSOR K Sophia's, Davis	8:00pm
SAT, 10/8	OPERATION RESTORE MINIMUM FREEDOM Delta of Venus	7:00pm
SAT, 10/8	MINIBOSSES, TH' MOLE, TORNADO RIDER, BOBBY JOE EBOLA & THE CHILDREN MACNUGGETS The Haven, Nevada City	8:00pm
WED, 10/12	PREGNANT, HERMIT THRUSHES, DWTRIO Bows and Arrows, Sacramento, CA	8:00pm
FRI, 10/14	FORT WIFE + TBA Robot Residence (633 M Street, Davis)	8:00pm
FRI, 10/14	SHAY DILLON, TIERRA IASPARO Tin House Gallery (11209 McCourtney Rd., Grass Valley)	8:00pm
MON, 10/24	TIGON, MERCY TIES, DI BRAVURA, SHY The Goondocks (1905 Leigh Dr, Davis)	8:00pm
TUE, 11/8	THE SPITS!, CROISSANTS, TEEF, RAD! Luigi's Fun Garden	8:00pm

TOP 90.3 SUMMER 2011

1. Brilliant Colors - "Again and Again" (Slumberland)
2. Various Artists - "An Alternative History of Popular Music" (Numero Group)
3. Fungi Girls - "Some Easy Magic" (HoZac)
4. Ty Segall - "Goodbye Bread" (Drag City)
5. John Maus - "We Must Become The Pitiless Censors Of Ourselves" (Ribbon Music)
6. Horrid Red - "Silent Party" (Soft Abuse)
7. Woods - "Sun and Shade" (Woodsist)
8. The Dreams - "Morbido" (Kill Shaman)
9. Muscle Drum - "Fog Hag" (Break Up)
10. Milk Music - "Beyond Living" (Self-Released)
11. Appetite - "Appetite" (Crossbill)
12. John Wesley Coleman III/Timmy's Organism - "Split" (Goner Records)
13. Metronomy - "English Riviera" (Big Beat)
14. Kye Kye - "Young Love" (Self Released)
15. Drugs Dragons - "The Milorganight EP" (Dusty Medical)
16. The Spiu - "It's True b/w Taped Up" (Almost Ready)
17. Alak/Pregnant - "Tradition" (Porter Records)
18. Various Artists - "Lost Souls Volume 3" (Psych of the South)
19. Thee Oh Sees - "Castlemania" (In The Red)
20. The Men - "Leave Home" (Sacred Bones)
21. Bloodloss - "Lost My Head for a Drink" (Dirty Knobby)
22. Cheater Slicks - "Our Food is Chaos" (Almost Ready)
23. Indian Wars - "Walk Around The Park" (Bachelor Records)
24. Seapony - "Go With Me" (Hardly Art)
25. Jolie Holland and The Grand Chandeliers - "Pint Of Blood" (Anti)
26. Gregory Isaacs - "All I Have Is Love Anthology 1968 to 1995" (Tads Records)
27. Unknown Mortal Orchestra - "Unknown Mortal Orchestra" (Fat Possum)
28. Various Artists - "Messthetics # 108 South Coast D.I.Y. '77-81" (Hyped 2 Death)
29. Black Lips - "Arabia Mountain" (Vice)
30. The Trashies - "Space Jam" (Minor Bird / 24/7 Industries)
31. Pictoria - "Countdown" (Self Released)
32. Iceage - "New Brigade" (What's Your Rupture?)
33. Various Artists - "PDX Pop Now 2011" (Self Released)
34. Gillian Welch - "The Harrow & The Harvest" (Acony Records)
35. Putridity - "Degenerating Anthropophagical Euphoria" (Willowtip)

36. Fruit Bats - "Tripper" (Sub Pop)
37. Bobb Trimble - "The Crippled Dog Band" (Yoga Records)
38. Factums - "Gilding The Lilies" (Assophon)
39. Hank ID - "Slugs" (SS Records)
40. Moon Duo - "Mazes" (Sacred Bones)
41. Pampers - "Eruptions" (Jack Shack)
42. Battlefield Band - "Line-Up" (Temple Records)
43. The Coathangers - "Larceny & Old Lace" (Suicide Squeeze)
44. Charles Albright - "Weight" (Permanent)
45. Eleanor Friedberger - "Last Summer" (Merge)
46. Professor - "Madness" (Groundation Music)
47. Puncture - "Mucky Pup" (Last Laugh)
48. Bass Drum of Death - "GB City" (Fat Possum Records)
49. Cillian Vallely & Kevin Crawford - "On Common Ground" (BallyO Records)
50. Taj Weekes - "A Waterlogged Soul Kitchen" (Jatta Records)
51. Divorced - "Separation Anxiety" (Untapped Resources)
52. Diva - "The Glitter End" (Critical Heights)
53. The Pimps of Joytime - "Janxta Funk!" (Wonderwheel)
54. Byfrost - "Of Death" (AFM Records)
55. The Rebel - "The Five Year Plan E.P." (Monofonus)
56. Lake - "Giving & Receiving" (K Records)
57. Johan Johansson - "The Miners' Hymns" (Fatcat)
58. The Cynics - "Spinning Wheel Motel" (Get Hip)
59. Korean Gut - "Your Misery, Our Benefit" (Mammoth Cave Recording Co.)
60. Memory Tapes - "Player Piano" (Carpark)
61. Ziggy Marley - "Wild and Free" (Tuff Gong)
62. The Skinnies - "Kill The Beat" (Last Laugh)
63. Weird Party - "Honey Slides" (Sex & Death)
64. Stone Coal White - "Stone Coal White" (Cali-Tex)
65. When Saints Go Machine - "Konkylie" (!K7)
66. The Monkey Power Trio - "Who Cares What The Vultures Want" (Self Released)
67. Hilary James - "English Sketches" (Acoustics Records)
68. Bunny Rugs - "Time" (Raw Edge)
69. Various Artists - "Turntables on the Hudson Vol. 8: Reflecting Cielo" (Wonderwheel)
70. Element - "The Energy" (Brutal Bands)
71. Amon Amarth - "Surtur Rising" (Metal Blade)
72. Lorelle Meets the Obsolete - "On Welfare" (Captcha)
73. Thievery Corporation - "Culture of Fear" (ESL Music)
74. Moonface - "Organ Music not Vibraphone Like I'd Hoped" (Jagjaguwar)
75. Mark Wonder - "True Stories of Mark Wonder" (Irie Vibrations)
76. The Fresh & Onlys - "Secret Walls" (Sacred Bones)
77. Lenz - "Leaving (the 21st Century)" (SS Records)
78. The Cave Weddings - "Last Time" (Bachelor Records)
79. Male Bonding - "Endless Now" (Sub Pop)
80. The Echocentrics - "Sunshadows" (Ubiquity)
81. Lawrence Arabia - "Chant Darling" (Bella Union)
82. Pink Reason - "Shit in the Garden" (Siltbreeze)
83. Dan Melchior und das Menace - "Catbirds & Cardinals" (Northern Spy)
84. Starter - "Starter" (Dark Entries)
85. Socrates That Practices Music - "Further Conclusions Against an Italian Version (BAT)" (Junior Aspirin)
86. Noveller - "Glacial Glow" (Weird Forest)
87. OBN Ills - "Mark On You" (Tic Tac Totally)
88. Joe Ely - "Satisfied At Last" (Rack 'Em Records)
89. Alak - "I Don't Feel Anything" (Gilgongo)
90. Nacho Business - "Spend the Night" (Sacramento)
- 90.3 San Francisco Water Cooler - "Kool Shoes" (Sun Sneeze)

K D V S

90.3 FM

love laugh love
&
Keep listening